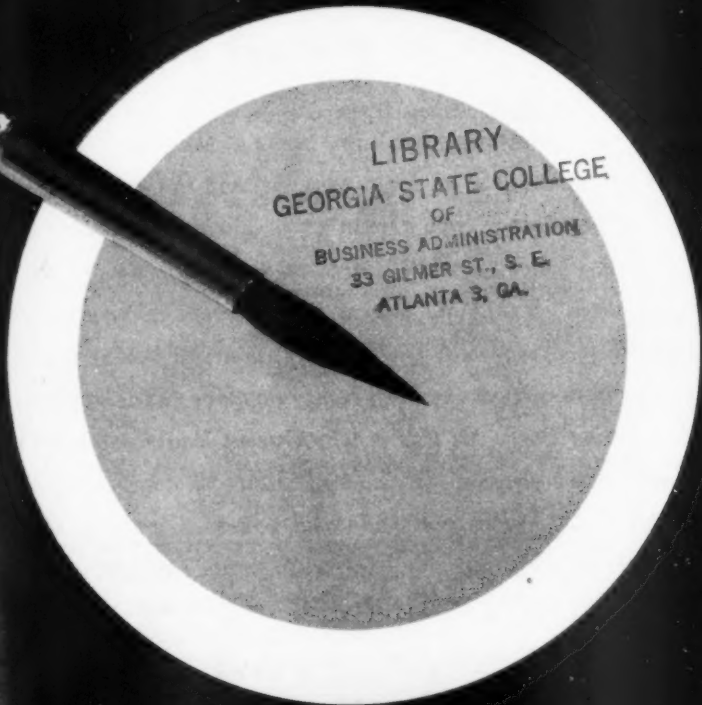


art direction



LIBRARY
GEORGIA STATE COLLEGE
OF
BUSINESS ADMINISTRATION
33 GILMER ST., S. E.
ATLANTA 3, GA.

seventh buyer's guide / january '58 one dollar

lawrence gussin



hy radin



leon appel



ministers with or without portfolio

*The man from Gussin-Radin has a portfolio containing many of the great names in modern photography. What seems just as important, is that the man from Gussin-Radin is more than a salesman. He's a man with much experience in graphic arts. He knows your problems, from the birth of a graphic idea to its ultimate publication. He is convinced that his success is contingent upon yours. He is entirely committed to working with you, within your schedules and budgets. ** The services he offers include the most comprehensive range of photographic skills available in New York. All this is why Gussin-Radin salesmen are uniquely welcome in our town's graphic offices. If by chance, you haven't yet met a studio salesman who really knows his trade and yours . . . pick up the phone now, and ask to see one of our "ministers" . . . with or without portfolio.

Gussin-Radin Studios, Inc.

220 w. 42 st. nyc. 36 Wisconsin 7-7352



new york's only complete photographic and service studio: photography, layouts, design, dye transfers, flexichromes, retouching, velox's, lettering, mechanicals

**PHOTO-
LETTERING
INC.**

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

**ADONIS SCRIPT
in three weights**

Adonis Script Youthful Beauty
Adonis Script 3 Semi-Wide

Adonis Script Youthful Beauty
Adonis Script 3

Refreshing Informality Provides A
Adonis Script 5

Modern Touch Gives Distinctive
Adonis Script 8

Modern Touch Gives Distinctive
Adonis Script 8 Semi-Condensed

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

watch this space regularly . . .

LEE SALSBERY
studios

. . . for the finest illustrative and advertising photography

937 F St. **WASHINGTON, D. C.** phone ST. 3-1377



Creative skill in retouching, flexichroming, color toning raises the work from craftsmanship to the level of art. It is this quality which is the substance of our daily work and the guarantee of our future.



DISTINCTION

40 BESTS International Poster Annual,
5 BESTS in AIGA Annual,
12 BESTS NYC Art Directors Show,
147 BESTS in 14 Annual Art Directors Shows

DEPENDABILITY

In the past twelve months we have designed
and produced art for **2137** advertisements,
1605 mailing pieces, and **894** point-of-sale units

LESTER ROSSIN ASSOCIATES INC

369 Lexington Ave., New York 17
Murray Hill 3-9729

a completely integrated staff:

Illustrators: BLOSSON, BUELL, CACCIOLA, CAPELLO, COLE, CORCOS, DAUBER, EMNI, GABY, GURNEY, GORSLINE, HANKE, HOGENBYL, HURST, KIDD, KOVARSKY, KUHL, LANDAU, LON, MAC MINIGAL, V. MARTIN, MEOLA, PEREIDA, PERL, PROHASKA, RISWOLD, ROTH, ROSSER, SCHWINN, SMOLEN, SNYDER, SPANFELLER, TREIDLER, WARREN, WHEATLEY, WILLARD, E. A. WILSON, WINZENREID. **designers:** BASS, CONDAK, HAYS, HILL, HOOT VZ, D. STONE MARTIN, POWERS, RASKIN, RODEGAST, SMITH, WOOLMISER. **photographic group:** BARCH, BENEDICT, BREITENBACH, COFFIN, GALLOP, LIBSOHN, RITTER, SCHIAVONE, TIETGENS, ZANE. **letterers:** HERNOFF, WEISS. **retouchers:** FORINO, FREITAS. **production staff:** HARR, REARSONS, RAYMOND, ROSS, STUBBS. **contacts:** JOE FERRUZZI, JOEL KARRON, BOB HASSTEDT, LESTER ROSSIN, ARNO SCHMIDT

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

How's your TQ?

Have you checked your taste-quotient lately?

Taste, yours, the public's, where it's going and what to do about it is a growing concern of all business men and admen. To stimulate your thinking on this subject this issue of Art Direction features a number of articles prepared from varying viewpoints.

Among the questions you'll find answered, or at least tackled, are:

Is the taste level of the American mass market changing?

What is the relationship of taste to style and fashion?

How does the taste level of the market affect product, package, advertising and promotional design?

To what extent does the buyer buy design or appearance over utility?

What is the relationship of contemporary architectural design to advertising and graphic design?

What is the effect—if any—of today's schools of painting on advertising design?

Are we talking down to a market we should be flattering?

What are the art trends in the major fields of advertising?

How, design and illustration-wise, do today's consumer ads in mass media differ from those of 1937? 1942? 1947? 1952?

Perhaps reading this material will stimulate your thinking on these subjects. If so, and you've got a typewriter handy, drop us a note with *your* opinions.

ART DIRECTIONS

Consumer taste—where is it going? What does it mean to designers? A symposium of thoughts by leading ADs, designers, researchers, artists, and marketing men	53
Advertising design trends—review by leading ADs of directions in leading ad fields	64
Fine arts directions and what they mean to ad men, by George McNeil	69
What's new in architecture and how does it affect advertising design—Ladislav Sutnar	72
A study of "Life" magazine ads for the past twenty years and the illusions they dispel	76
Tired Tires—by Stephen Baker	126

NEWS AND VIEWS

Business Briefs	6
Tax Talk	8
Letters	14
What's new	22
Coming events	34
Viewing Art—by Archer Ames	35
News	47
In Chicago	80
West Coast	82
In Philadelphia	83

PRODUCTION BULLETIN

10

BUYERS GUIDE

86

TRADE TALK

118

SERVICES

Booknotes	38
Bookshelf	122
Ready reference, classified	124

Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Asst. Editor:** Ann Cohen
Asst. Designer: Larry Alvaro • **Circulation:** Calla White
Advertising: Robert Miller

ASSOCIATE EDITORS: Atlanta, Richard Brunelli; Baltimore, Frank C. Mirabile; Boston, Mark Kelley; Chicago, Len Rubenstein; Cincinnati, Frank Barthe; Cleveland, King D. Beach; Denver, Frank Wade; Detroit, Jack Keenan; Kansas City, Thomas R. Korchak; Los Angeles, Arthur Sherman; Memphis, Mary Dean Richards; Miami, Peggy Strickland; Milwaukee, Allen P. Zoellick; Minneapolis-St. Paul, Robert Connolly; Montreal, Frank Lipari; Nashville, Harold West; New York, Edward R. Wade; Philadelphia, Lester La Bove; Pittsburgh, Wm. E. Pennys; Portland, Ore., Pat Shawlor; Richmond, George Riddick; Rochester, Douglas S. Lloyd; St. Louis, Albert Quinlan; San Francisco, Cal Anderson; Seattle, Clarke P. Willey; Spokane, Hal Bacon; Toronto, Stanley Furnival; Washington, D. C., Virgil Jackson.

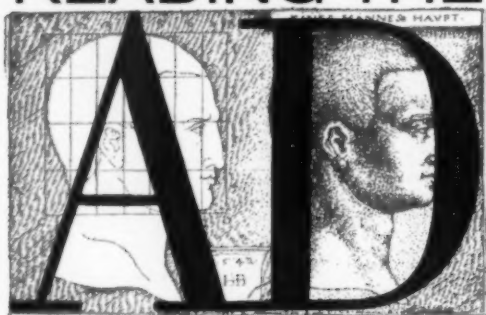
NSAD OFFICERS: James G. Sherman, Chicago, President; Clark L. Robinson, Cleveland, 1st Vice President; Marlowe Hartung, Seattle, 2nd Vice President; Robert West, New York, Secretary-Treasurer. NSAD Headquarters: 115 E. 40th Street, New York 16, N. Y. Phone: MUrray Hill 5-4340.

MID-WEST REPRESENTATIVE: Prongerast & Minahan, 185 N. Webster Ave., Chicago 1, Ill. Phone: Financial 4-0993.

WEST COAST REPRESENTATIVE: H. L. Mitchell & Associates, 3087 Saturn Ave., Huntington Park, Cal. Phone: Ludlow 5-4668.

Art Direction, published monthly by Advertising Trade Publications Inc., 43 E. 49 St., New York 17, N. Y. PLaza 9-7722. Subscription price \$4.00 per year; \$7.00 for two years; \$4.50 a year for Canada and \$6.50 for other countries. Back issues 55c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

READING THE



MIND



When it comes to the selection of pictures — turn to the experts who understand your problems. Rely on us for appropriate prints and photos selected with an eye to graphic excellence.



THE BETTMANN ARCHIVE

the Art Directors prime source of Old Prints and Photographs
215 East 57th Street, New York 22, N. Y. PL 8-0362

business briefs

The bloom is off the boom, to put it mildly. And the wild guessers are wildly guessing. It's a levelling off. It's a recession. A plateau.

As usual we won't know for sure until we look back on it, but here are some of the signs, some of the best guesses, and what it could all mean to advertising.

Stocks are bouncy, at best. While the market isn't a perfect indicator of business trends, in the present period its downs seem to indicate some falling of confidence in future earning powers.

Carloadings also took some unlooked for dips, and a 10% drop in expenditures for plants and equipment in 1958 was accompanied by some raised eyebrows.

Dun & Bradstreet reports show that in some fields business failures are on the increase. And ever tightening profit margin, with big retailers working on a 1% to 3% margin in too many cases, are reaching a point of no return, literally. But all isn't sour. Factory payrolls are setting new records. Consumer buying power and employment is still high, some increase in unemployment is expected.

Some guessers see, at worst, a situation like that of 1953-54, a sort of rolling readjustment period that could extend through the first half of 1958.

Advertising, in the 1953-54 period did not suffer except in spots. Generally it increased in volume as business stepped up sales efforts to combat the slump. And when the sales curves climbed many credited advertising for helping build demand so as to break out of the vicious cycle.

No one will guarantee a repeat performance in 1958, but some thinking is that is the way it will work again. Companies look beyond short range slumps, are aiming for an 8% increase in sales in 1958, hardly a recession psychology, and are gearing their ad appropriations accordingly. Much of the 8% increase in budgets will be absorbed by increased costs rather than going into increased ad volume.

If the above figures prove right, the art field should have a good year in 1958 but a year in which billings expand a little, profits less. Perhaps the studio's problem is like that of many other businesses—to build volume to compensate for dwindling profit margins. And perhaps this is one of the reasons for the continuing trend to studio mergers, bigger studios, studios with branch offices in many cities and studios increasingly aware of the need to promote themselves.

NAA SA

with ideas and ideals...

Art is individual . . . but artists have collective interests. To help solve our common problems in approaching our common objectives of serving advertising and the graphic arts to the best of our ability, the

NATIONAL ASSOCIATION OF ART SERVICES, INC.

has been conceived by the undersigned group of New York art services.

We feel that this new organization can mean much to everyone concerned with advertising art . . . buyers no less than producers.

We hope to earn a greater recognition of the nation's art services, by promoting the highest ethical standards of business practice, and stimulating the development of new talent, new ideas, new technics, and new methods.

We believe our future rests with men with ideas and ideals.

ART DEPARTMENT, INC.
BOYAN & WEATHERLY, INC.
CARLONI STUDIOS
COMART ASSOCIATES, INC.
FENGA & DONDERI, INC.
HEPWORTH STUDIOS, INC.
MAYSHARK & KEYES, INC.
CHARLES W. NORTH STUDIOS, INC.
MEL RICHMAN, INC.
PAUL SHERRY STUDIOS
HENRY KURT STOESSEL STUDIO

Inquiries as to membership are invited from those qualified art services that subscribe to our objectives.
National Association of Art Services, Inc.
43 East 49th St., New York 17, N. Y.

tax talk

MAXWELL LIVSHIN, CPA

Travel, Reimbursed Expenses

Advance copies of Form 1040, M.S. Individual Tax Return, Year 1957, show a new line, 6 (a) Travel, Reimbursed Expenses, etc., for the reporting of expenses in connection with employment. The decision to add this line was made by the Internal Revenue Service as a part of its continuing effort to provide space on the tax blank for the entry of all essential information entering into the determination of correct taxable income.

The addition of line 6 (a) does not mean that there has been any modification of the policy which the U.S. Treasury Department has followed for several years with regard to the substantiation of expenses claimed as a deduction. No more detailed records will be required for 1957 than have been needed in the past. In fact, the instructions on expense accounts for 1957 are identical with those issued in 1954, 1955, and 1956.

The new line will enable the U.S. Treasury Department to give attention to those returns where deductions for expenses appear to be disproportionate in relation to a taxpayer's income and occupation, and thus aid in detection of abuses that have arisen in this area.

In the examination of individual income tax returns for 1957, the Treasury Department will concentrate on major abuses in the expense account area and no requirement of unreasonably detailed records is intended. Expense accounts itemized "to the last penny" will not in fact be required. In 1954, Rev. Rul. 54-195 stated that close approximations of items not fully supported by documentary proof can very frequently be reached by reconstruction through resort to reliable secondary sources of information and collateral evidence.

Editor's Note: In addition to presenting brief tax facts of interest to artists and studio owners, the writer of this column will answer inquiries from readers. Address inquiries to the editor, or telephone the writer, REctor 2-9689.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

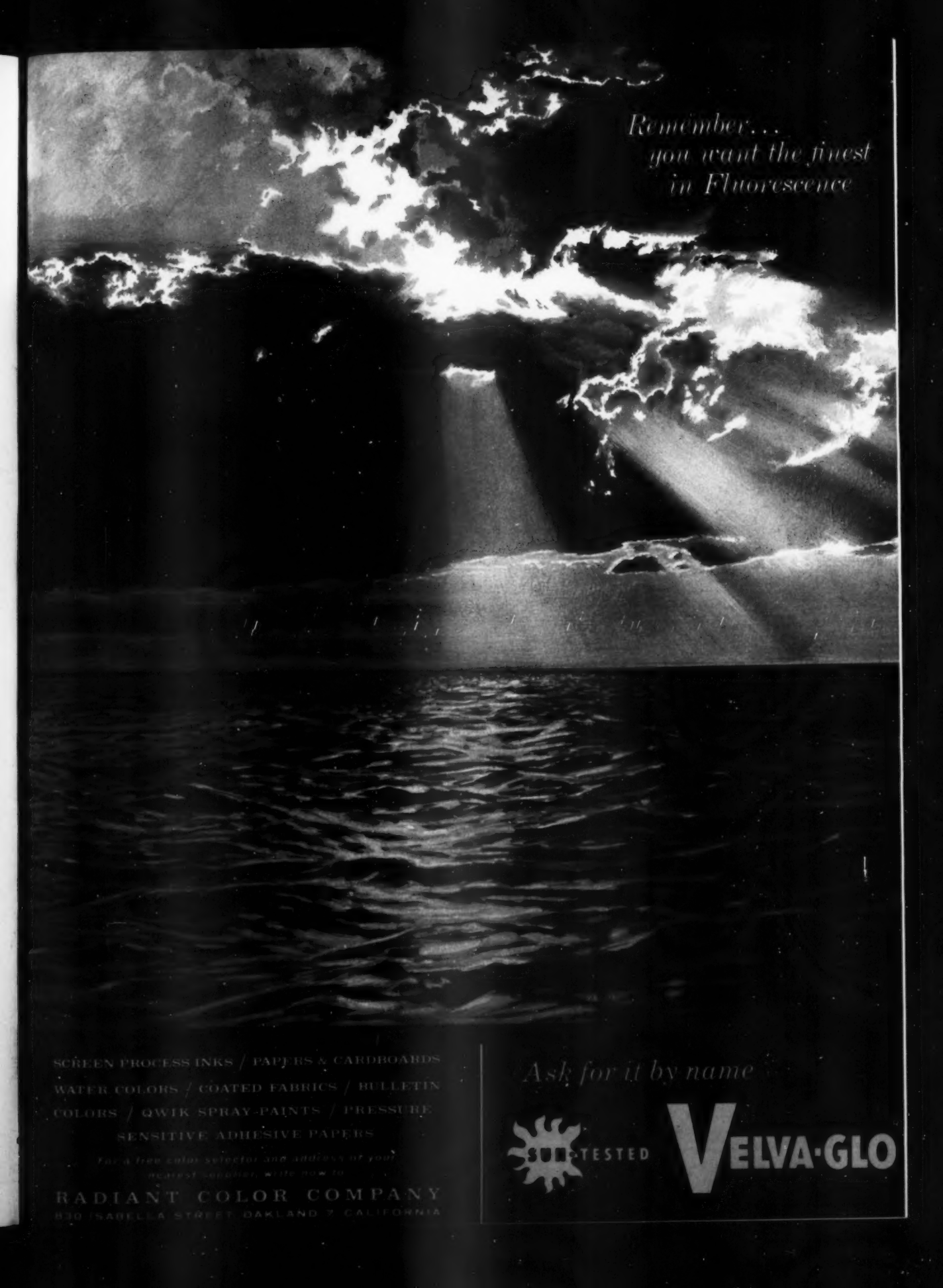
PACKAGE DESIGN

mechanicals

color sketches

ROY HORTON STUDIOS

145 east 52nd. n.y. plaza 3-4914



*Remember...
you want the finest
in Fluorescence*

SCREEN PROCESS INKS / PAPERS & CARDBOARDS
WATER COLORS / COATED FABRICS / BULLETIN
COLORS / QWIK SPRAY-PAINTS / PRESSURE
SENSITIVE ADHESIVE PAPERS

*For a free color selector and address of your
nearest supplier, write now to:*

RADIANT COLOR COMPANY
830 INABELLA STREET, OAKLAND 7, CALIFORNIA

Ask for it by name



VELVA-GLO

production bulletin

what's new in paper, type, processes, inks

PAPER NOTES: Plastic printing paper (Kimberly-Clark's "Texoprint") is fully described in a new 34-page guidebook aimed at designers, printers, etc. Lithographed in full color it's packed with ideas on when and how to use Texoprint, includes data on stitching, stapling, gluing, diecutting, varnishing.



Latest in the series of beautiful Strathmore promotions (cover of which is shown here) was designed by Noel Martin. Shows a variety of Strathmore papers with striking colors and designs, stimulates use of good design on good paper. In this connection the Strathmore Paper Company recently held a testimonial luncheon to designer Bert Chambers who for the past 25 years has designed and worked with the designers of countless beautiful Strathmore promotions. Retiring, Mr. Chambers was also honored with an exhibit of his work at the luncheon and later at the Architectural League. Groups interested in borrowing the exhibit can contact Strathmore at West Springfield, Mass.

NEW TYPES AND SPECIMENS: Bauer has new showings of its Venus family in an 8-page pamphlet, showing condensed, light condensed, bold condensed, and extrabold condensed. From Bauer Alphabets at 235 E. 45th St., New York 17... Amsterdam Continental, 268 Fourth Ave., New York 10, now distribu-

ting booklet showing the Post Title and Post Roman series... New Intertype Corp. specimen sheets show 5½ point Imperial with italic and small caps, 36 Futura Extrabold Condensed, and Regal No. 1B Teletype with italic... fresh lettering styles shown in new booklet issued by The Headliners Inc. in "The Headline Book." Company now has offices in New York, Chicago and Atlanta. ... New York's Linocraft Inc. sending out highly readable mailings calling attention to their types and services on such subjects as "Screening the Aardvark", "You can't Increase The Bean Crop by Making Larger Bean Pots," etc.

LONG-RUN SILK SCREEN: Latest in Silk Screen technical developments have been faster-drying inks, pushing this printing process with its estimated \$300-400 million in advertising trade display business alone, into a major competitive printing method.

The Screen Printing Industry is in a constant state of change, making widening circles of improvement, until today runs of above 50,000 impressions are becoming commonplace. Fast-drying inks are keeping pace with improved printing and drying machinery.

Fast-drying inks have an important contribution in facilitating longer runs, savings in delivery time, improved quality and lower costs. Fifteen years ago, an economic run consisted of 2500-3000 impressions. Today a run hits 50-60,000. This increase has led to a change in the business structure of screen printing concerns that specialize in large runs only with completely mechanized equipment.

Delivery time has been cut from an overnight operation on a run of 2,500 to same-day delivery for 10-12,000 with drying now a matter of seconds. The older hand operation meant about 400 impressions per hour 20x30 sheet. Now there is no longer need for a two-to-three hour drying period before the second color is applied and then overnight stacking. The rule is 2,000 impressions per hour, and drying takes seventeen seconds.

Each improvement in the drying process speed-up by use of new inks, has

also results in quality. Today's inks offer individual brilliance sometimes lacking in other printing methods. The increased quality results from the solvent-evaporation inks with thinner film thickness of the print, allowing new plate or stencil-making equipment to give finer details in the printing. In fact, silk screen is even used for typographic work.

At first, these fast-drying inks affected the opaqueness because of the film thickness, but new combinations of the resin and the pigment were developed and eliminated this problem. Solvent-evaporating inks have ushered in mechanization, taking the place of older resin-drying inks and removing any need for the run to be racked. In turn, this did away with hand-operation and caused the machinery manufacturers to develop the mechanized printing. This mechanization resulted into today's run of 50-60,000 with its economy of labor and decrease in price-per-unit.

While the silk screen process offers versatility... it can be utilized for any surface... it is still the general feeling that it too has a specialized purpose. And although its competitiveness runs tangents with letterpress, offset and gravure, by raising its length-of-run and delivery speed, it has cut its own niche in the production man's plans.

PRODUCTION NOTES: New Day-Glo Color Guide issued by Switzer Brothers contains pad of perforated color chips for the 8 brilliant colors in the line... a high-speed portable processor for black-and-white movie 16mm film has been developed by Fairchild Camera and Instrument Corp. Its primary field is industrial photography for motion analysis work where it is desirable to have on-the-spot instant developing setups. It can be a handy unit however for TV stations to facilitate on the spot coverage of location news by permitting faster film processing—actually process on the plane or truck on the way to the TV station... if you ever have to use stuffed animals as props, try the stuffed menagerie in the office of PR consultant Albert Millet. He's got a regular animal bank there. Available is a catalog illustrating the animals, dolls, etc. available. All are products of Richard G. Krueger Inc. ... Goodren Products Corp. now has continuous roll, self-sticking, printed plastic labels, pre-cut for automatic dispensing. Make some labelling jobs 500% faster, printed in six colors, the message is on the inside of the film, protected from dirt, moisture or friction. For descriptive folder, on Goodstix Product Identifiers, write 263 William St., Englewood, New Jersey. ●



GLANZMAN-PARKER

585 5th AVENUE, NEW YORK 17, NEW YORK • PL 51434

Art designed for sales promotion

H

One of a series of typographic exercises by American designers sponsored by Haber Typographers 115 W. 29 St. LO 5-1080

Warning!

Whenever typography is used to attract atten-

tion to the typography, we violate the intention of good design, and foster a distrust of our integrity.

The responsible use of type demands that an idea becomes clearer, more interesting, or more legibly conveyed because a designer has

worked on it. It is depressing to observe that a company will tolerate "good" typography for its routine messages, but whenever

an emergency causes them to make "an important announcement to the public" they make the vilest use of typography to do it. Surely this must mean that they distrust a style or manner that has too frequently ignored content and is often based

on a simple urge to defy convention. It is certainly true that, more often than not, the average text has nothing to say and we resort to extravagant devices to conceal this fact from the reader. But let us be wary of deceiving ourselves at the same time. Most of the conventions of typography are honorable ones that have evolved from the experience of many craftsmen. Before we discard them perhaps we should be certain that the new typography is clearly superior for the problem at hand. For, aside from the fact that the "new" typography is no longer new, it is already establishing conventions of its own. This hardly means the end of invention. Nor does it mean that we should return to inept traditions that have little meaning for our times or for our prob-

SSS



An unusual source of creative art and design.
Specialists and consultants for sales promotion
and merchandising arts. Designers and planners of —

- Special booklets and annual reports
- Effective point of sale material
- Outstanding package design
- Unusual displays and posters
- Complete typographic, mechanical and production service

STOESSEL STUDIO

21 WEST 45th STREET • CIRCLE 6-3968



letters

Tax deferment...

In connection with your editorial in the October issue of *Art Direction* "Tax Deferment—a Common Cause" I would like to pass on the enclosed related information as I feel it might be of interest in connection with your splendid cause.

Enclosed is a photostat of an article which appeared in the *San Francisco Chronicle* last year. This is self explanatory as is the carbon copy of our letter to one of the local Congressmen.

The article was reprinted in the local artists' and art directors' news sheet at the time along with the suggestion that members write to their congressmen. The addresses of the Congressmen were included. We have heard nothing further on the matter, however.

Our blessings on any progress you can make on this fine project. And please call on us if we can be of any assistance.

PAUL NYELAND,
Shaw, Nyeland & Seavey
San Francisco

May 14, 1956

The Honorable John F. Shelley
House of Representatives
Washington 25, D. C.

Dear Sir:

We are writing to urge your active support of the Keough-Jenkins bill which would enable the self employed to build their own retirement programs through tax exemption of funds set aside for the purpose.

Corporation employees pay no tax on such funds placed in pension pools for them and it seems only simple justice that the self employed should enjoy similar exemption.

We urge your strong support of this measure to correct the injustice of what is really a discriminatory tax on small operators.

Shaw, Nyeland & Seavey

Editor's Note: The article referred to by Mr. Nyeland appeared in the San Francisco Chronicle in May of 1956. It alerted the art field to the then upcoming Keough-Jenkins bill which would permit self-employed people, such as artists, tax considerations similar to that enjoyed by corporation employees who are in a pension or retirement fund plan.

The October editorial in Art Direction, and a detailed news report of the defeat of the Keough-Jenkins bill (Art Direction, March 1957, page 41) have been met by the same go-it-alone attitude that this field shows toward the unincorporated business tax problem in

... from extralight extended to **bold condensed**

it's Standard in any case

Standard Extralight Extended

Standard Light Extended

Standard Extended

—

Standard Light

Standard

Standard Medium

Standard Bold

—

Standard Light Condensed

Standard Condensed

Standard Medium Condensed

Standard Bold Condensed

Made by Berthold Typefoundry, Berlin, W-Germany

Specimens on request from:

AMSTERDAM

CONTINENTAL TYPES

AND GRAPHIC EQUIPMENT, INC.

288 FOURTH AVENUE

NEW YORK 10. N.Y. SPRING 7-4980



Keeping Everybody



is something we're serious

Keeping everybody happy—especially our clients—is something we are very serious about. These outstanding artists join with our capable representatives to bring you the finest in advertising art through their individual techniques, but that's only part of the picture.

From "talking roughs" and campaign comprehensives, on through the finished art, photo or mechanical, at Boyan and Weatherly you can get the complete package from one *single responsible source*.

The art director client of Boyan and Weatherly is rid of the exasperation of scheduling and co-ordinating. He frees his mind and time for greater creative accomplishments.

Try it . . . we're serious.



Happy...



JOHN WILSON

GLORIA MENNA

about



Boyan & Weatherly

525 Lexington Ave.
New York, N. Y. PL 8-1110

HARRY FREDMAN

If he needs identifying—top level national advertising & editorial figure illustration.

RIC DEL ROSSI

Wide variety within the general field of highly styled decorative & fashion-wise illustration.

BILL TEODECKI

An up-to-date all-around illustrator. Excellent figure and automobile background. Originally Detroit.

ART RENSHAW

Specialist in still life renderings; product, food, aircraft, automobile, live & dead fish, or you name it.

MARTY GULSER

General figure illustration. Poster experience and fine landscape, too. Industrials handled editorially.

TOM SCHEUER

Specialist in line art. Does a fine job on continuity strips, instruction manuals, etc.

GERRY STAUGAITIS

Scratchboard specialist on a wide variety of subjects including optical instruments, flatware, and automobiles.

JOYCE BEHR

A very modern young lady with very modern editorial illustration. Also does the "UPA" type of TV flip cards.

CARL LAPIDUS

Rarest of the rare, a new big name in lettering. One of the most creative talents we've seen in years.



ELEVENTH
Anniversary
WE CO STUDIOS
14 EAST 39th ST • MU 5-1864



three
dimensional
design
WA 9-3359
STANLEY GLAUBACH

Q D T

uality
ye
ransfers

A Complete Color Service



NORMAN KURSHAN, INC.

Color Service

8 West 56th Street

New York 19, N. Y.

JUdson 6-0035

letters

(continued)

New York. Lack of cooperative effort on both these problems has been answered with defeat on every front.

Up in arms...

As members of the Professional Artists Guild—located in Buffalo, New York—we were very interested in your article in September pertaining to the Tax Commission and One Professional. About 20 free lance artists in our organization would like any information pertaining to the organization of others for the cause. We would appreciate an immediate answer while all our members are up in arms. Thank you.

Edward Cebula
Allied Arts
265 Pearl St.
Buffalo 2, N. Y.

Never, but never...

Take my money,
Take my plate,
Take my home,
Take my mate...

but please don't take AD from me for at least another year.

Theodore R. McCann, Illustrator
Washington, D. C.

P.S. the "plate" gimmick was superb.

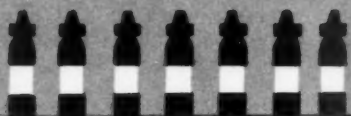
Correction

One medal winner in the Chicago club show, pictured and credited in the November issue, did not include names of the artists. Joseph Low and Umberto Romano were artists responsible for the Abbott Laboratories' piece, AD'd by DeForest Sackett. The award winner carried our number 6, appeared on lower right hand of page 61.

A merit winner, the Jos. Schlitz piece, our number 24 which appeared on page 64, should have included design credit for Chuck Torosian, reports Dave Broad of South Pasadena, Calif.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

Mr.
A.D.



The finest in
**COLOR
RETOUCHING**

from
**COLOR TRANSPARENCY
ART STUDIO**

58 WEST 47TH ST.,
NEW YORK 36, N.Y.
CIRCLE 7-7377

A DIVISION OF
ROBERT CRANDALL ASSOCIATES, INC.

Color Retouching

Successful color retouching should please the Art Director and, at the same time, give the engraver the best possible color transparency for final reproduction. In order to accomplish this, we have originated and mastered a great number of corrective and creative techniques for color transparencies. By training our staff of highly skilled artists in these methods we have achieved the first color transparency art studio that does not rely on "magic" but on scientific procedures.

Approximately 80% of all color engravings are now made from transparencies, which makes it imperative that color retouching be available from a reliable source.

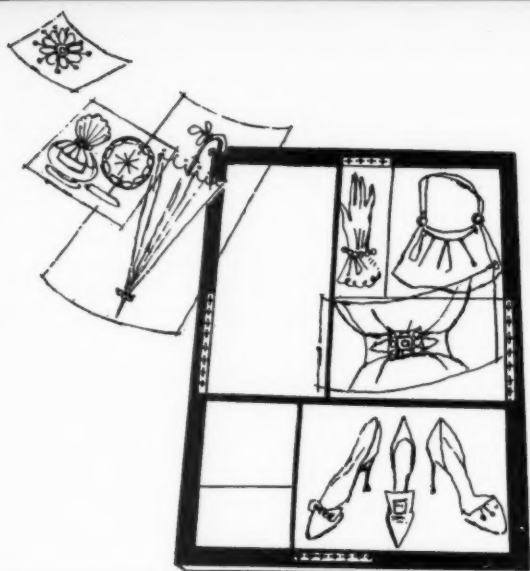
In our studio your transparencies will be corrected on a view box that matches the one in your office, for maximum consistency.

Color retouching techniques will vary depending on the final method of reproduction to be used, whether letterpress, roto or offset. With this knowledge beforehand, our artists can intelligently handle your color corrections in a manner that is technically correct for your engraver.

Over the past eleven years, our many encounters with the problems common to the field of color reproduction have, by their very complexity, strengthened our ability to cope with ever increasing new problems concerning quality and production. With the use of more color transparencies and fewer color prints we have achieved techniques that will allow us to retouch and correct color transparencies in much the same way as a Dye Transfer can be retouched, and, in many ways, more successfully.

Spectral Dyes

The color dyes used by our artists for retouching are of the same spectral quality as the dyes found in each color layer of the transparency. When these dyes are skillfully applied by our artists, the engraver can make successful separations from the corrected transparency without having to "redo" the corrections as is so often the case. Our experience proves that even the highly sensitive electronic Time-Life Scanner does not see the added dye as apart from the original color image.



Color Assemblies

A color assembly is the most economical way for you to prepare color for the engraver. The Art Director can okay his assembly as a unit at this time. On multiple color pages we can save you money, by rescaling your layout to the size of at least one of your originals. The remaining "out-of-scale" originals are then duplicated to the exact size of the rescaled layout by our guaranteed duplicating process. Corrections for color quality and density are made without charge in the duplicate so that the engraver can successfully shoot his separations in one focus. All components are stripped in exact position under glass or optical plastic, and actually cemented together to prevent overlap and ugly edge lines. The majority of Life Magazine's color pages are made from our duplicates.

Retouching Check List

- we can:
- ✓ lighten darks
 - ✓ deepen color
 - ✓ sharpen images
 - ✓ flatten planes
 - ✓ darken lights
 - ✓ change color
 - ✓ render creatively
 - ✓ remove blemishes
 - ✓ strengthen modeling
 - ✓ remove unwanted objects
 - ✓ style fashions
 - ✓ silhouette to clear white
 - ✓ silhouette to black
 - ✓ lighten color
 - ✓ create greater depth
 - ✓ solve your special problems

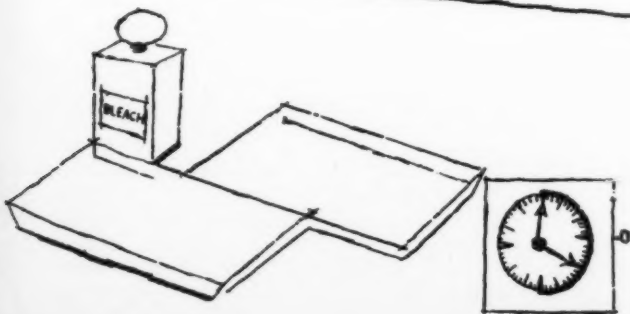
The finest in Color Retouching- COLOR TRANSPARENCY ART STUDIO

58 WEST 47TH ST., NEW YORK 36, N.Y. CIRCLE 7-7377

More detailed literature upon request.

Dye Bleaching

Our artists can lighten your transparency or open up deep shadows with our scientifically controlled dye bleach solutions — by actually reducing the color image in each dye layer. We control the exact amount of change required. To prevent mistakes and to gain more accurate control we can, if desired, rejuvenate the dye layers back to their original densities. Our process is designed to safeguard your valuable originals.



Fine Art

IS OUR BACKGROUND

Applied Art

IS OUR BUSINESS

Color Retouching

IS OUR CRAFT

Meet our artists,
each of whom
can visualize
your job with you
to give you
the interpretation
you desire.



FRANK



RON



CLIFF



ED

THE ODDS ARE FIVE TO ONE
YOU MEET YOUR DEADLINE.

RAY HOMER



*The finest in
Color Retouching*

ARTISTIC FOR YOU...

BEST QUALITY FOR YOUR ENGRAVER!

CIRCLE 7-7377

COLOR TRANSPARENCY ART STUDIO

58 WEST 47TH ST., NEW YORK 36, N. Y.

ASK ABOUT US AT:

TIME & LIFE, CONDE NAST, McCANN ERICKSON,
GREY ADVERTISING, LADIES HOME JOURNAL
B. B. D. & O., J. WALTER THOMPSON

*a complete
service studio
design, illustration,
mechanicals,
lettering, retouching,
photography, TV spots.*

342 Madison Ave. YUkon 6-6050

*contact
Jerry Cummins
Irvin Cummins*



ART DEPARTMENT INC.

Introducing our new trade mark



Designed by Georg Olden, it will represent all that we have become known for through the years—the fastest service (same day) in town and the finest workmanship around, to serve all your television needs: graphic arts—hot press—enlargements—flip cards—color and b/w slides—rp's—telops—original photography—crawls—station id file—mailing facilities. Send for our new catalogue of services—write Dept. T NATIONAL STUDIOS.

Of course, free pickup and delivery.

42 West 48th St.—New York 36, N. Y.—JUdson 2-1926

Art Direction / The Magazine of Creative Advertising / January 1958

NATIONAL STUDIOS

Pitt Studios
creativity
will give
your
advertising
drawing
power
call
CH 1-5037 in
Cleveland
GR 1-3639 or
MA 1-7600 in
Pittsburgh

what's new

NEW ULANO SWIVEL: For cutting paper stencils, frisket, photo masks, screen process films, the new Ulano Swivel, an improved ball bearing cutting instrument, does better and more cutting with less strain, announce manufacturers. It can be used to cut in large or small, gradual graceful curves without twirling fingers or lifting hand. More information from Ulano, 610 Dean St., Brooklyn 38.

NEW HUNT PEN CATALOG: Catalog No. 30 describes complete line of C. Howard Pen Co. products, including new Speed-ball Steel Brushes. New catalog free from C. Howard Hunt Pen Co., Camden 1, N. J.

TAPE-PEN: A new precision-designed and engineered metal holder-dispenser for Chart-Pak's line of Curve-Line Tapes is the Tape-Pen, made in three sizes, to fit $\frac{1}{8}$ ", $\frac{1}{16}$ " and $\frac{1}{32}$ " wide tape. Tape-Pen is roughly triangular, is grasped easily, applies precision-slit printed tape quickly, accurately, following a straight-edge, French Curve, or any freehand design. Chart-Pak, Inc., Leeds, Mass., or dealers.

FILMOTYPE'S NEW STYLES: 100 new styles in addition to Filmotype's regular lettering fonts has been included in 36-page Lettering Styles Selection Guide, just published by Filmotype Corp., Skokie, Ill. Each style in the 364 alphabets Filmotype offers is illustrated, arranged by weight and condensity. Also shown in various sizes and with screened effects on special display pages. For free copy, write on letterhead to Filmotype, 7500 McCormick Blvd., Skokie, Ill.

NEW COPEASE PHOTOCOPY PAPER: The new CPM, developed by Afga for use on all Copease and other photocopy machines, is a photocopy paper with four times less sensitivity to white light than other type papers. This permits easier handling under brightest lights, greater variety of copying work at single exposure dial setting. Further information and samples from Copease, 425 Park Ave., New York 22.

CONTOURA-PORTABLE: A briefcase size photocopying machine, Contoura Portable, offers short cut photocopying of anything drawn, printed or written, even in bound books and magazine, say manufacturers F. G. Ludwig Co., 102 Coulter St., Old Saybrook, Conn. Produces black photo-exact copies in 30 seconds, at cost of 11 cents a page, according to Ludwig.

USE LETTERING^{inc} STYLES FOR YOUR HEADINGS

Top Quality Hand Lettering

Lettering inc styles are designed to make your headings easier to read more compelling, and more expressive.

Priced to Fit Your Budget

The Lettering inc method of assembling headings from pre-tested top quality master alphabets assures you of the best in hand lettered headings at prices to fit any budget.

Available to Everyone

Lettering inc studios are located in 6 major advertising centers.

All studios offer service by sales representative, phone and mail.

All studios maintain the same high level of service and craftsmanship.

SEND FOR YOUR 15'X15" 106 PAGE

Catalog FREE TO CUSTOMERS
\$10 TO OTHERS

***lettering^{inc}**

CHICAGO - 755 North Michigan Avenue

DETROIT - 100 Delaware

NEW YORK - 119 West 57th Street

PHILADELPHIA - 34 South 17th Street

TORONTO - 220 Richmond Street West

SAN FRANCISCO - 25 California Street

A SEASONED 20 YEARS...

... young!

HEPWORTH STUDIOS

... offers you an art service covering every detail of your requirements from an entire floor conveniently located at 40 east 49th street. We can meet your most diversified needs from creative layout, a full range of illustration, studio service and photography to a complete retouching department, covering dye transfer, flexichrome, carbro and type C. Your mechanicals, well supervised and executed, are most important to us.

PLAZA 1-2833

contact:

Alvaro Gonzalez
Lynn Bundy
Loran Patterson
William Messerschmidt
Travers LeGros
Berkeley Bell
Buddy Robbins
Peter Schmitt
Harvey Hepworth



confused about color?

For Custom Color Reproduction . . . use

REPRO-DYE color prints
& **REPRO-DUPE** color transparencies

**KURSHAN AND LANG'S IMPROVED PROCESSES THAT
TAKE THE GAMBLE OUT OF COLOR REPRODUCTION**

REPRO-DYE

A fine color print process using the DYE TRANSFER method of reproduction. These are the highest grade of color prints yet available with assured accuracy of matching your original art or color transparency.

REPRO-DUPE

Duplicate transparencies of extremely high quality with no loss of color or contrast and which match your original art or transparency as closely as is possible. The necessary retouching to maintain an accurate match with the original is included in the price.

COLOR FILM PROCESSING
COLOR PRINTS
DYE TRANSFER
TYPE C
PRINTON
FLEXICHROME

Write today for your
FREE Color Data
Handbook!



DUPLICATE
TRANSPARENCIES
SLIDES—FILMSTRIPS
COPYING ART WORK
COLOR ASSEMBLIES



kurshan & lang

CUSTOM COLOR
LABORATORIES, INC.

10 E. 46th St., N. Y. 17, Dept. A-2 MU 7-2595

Keelining
simple as...

ABC

MEASURE

SQUARE UP

AND PASTE



CHECKS
ACCURACY
AT A
GLANCE

THE ORIGINAL *Accurate*
**KEE-LINED
BOARD**

STRATHMORE
BAINBRIDGE Bristol
SMOOTH & REGULAR
22" x 29"



Leading art studios are acclaiming Kee-Lined Board as the way to make fast and accurate keylines, cut your studio production costs, now! Ruled, easy to follow, blue guide lines drop out on camera.

Order now from your nearest art supplier or write to us for the name of your nearest dealer.

Graphic Aids INC. 202 Francis Palms Bldg.
Detroit 1, Michigan

20,000 STOCK PHOTOS
of CATS and DOGS
Color and Black & White
CHANDONA PICTURES
Box 237A Huntington Station
Long Island, N.Y. HAMILTON 7-8260

ib irving berlin
ARTISTS' & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N. Y.
CIRCLE 6-6350

what's new

VARI-TYPER HEADLINER—MODEL: Newly designed Headliner by Vari-Typer Corp. of Newark, N. J., automatically photo-sets display type from 12 to 72 point sizes and is easily operated by any office girl, say manufacturers. Modern and classic type styles are available on Type masters which are easily changeable. Repro prints which emerge in seconds are clean and smudgeproof, permanently fixed in plastic coated 35mm film. Many new mechanical features making for easy and accurate use are included. More information from Vari-Typer, 720 Frelinghuysen Ave., Newark, 12.

MOIST COLOR BOX: New Kolor-Keeper Palette Box keeps artists' colors moist. Helps keep water-soluble colors such as water color, casein, designer's color and retouch grays ready for immediate use. Box has humidor type lid with a foam-sponge liner that closes tightly. For details, M. Grumbacher Inc., 460 W. 34th St., NYC.

TITLES FOR COLOR FILM: New method of titling color films developed by Eastman Kodak involves use of title positives and coating of the color films with a photo-resist or light-sensitive material. In successive steps the resist coating is exposed, developed, and washed away in a special way to leave superimposed titles. Method is for use on various color films for motion pictures, slide films, or individual transparencies.

NEW FIXATIVE: Odorless, stainless, faster drying fixative has been developed by Krylon. Called Krylon Workable Fixative, 16 oz. can is \$1.95, 6 oz. size is 98¢. It sprays on, does not distort original colors and shadings, offers a durable, flexible, protective coating.

"ART OF TALKING ART": New booklet by Feldkamp-Malloy, Inc., 185 N. Wabash Ave., Chicago 1, contains examples of basic styles and techniques in ad art and photography. Produced to improve communication between client and studio, has 24 pages of samples and explanations. Available upon request.

MACBETH LIGHTING INFORMATION: Information on critical color matching lighting comes in booklet by Macbeth Daylighting Corp., Dept. P. 10, Newburgh, N. Y. Contains charts, technical data, suggests lighting unit for particular needs. Ask for Bulletin #262, "Color Sells—Yes."

ANSCO COLOR CLIPPER: New Ansco camera, the Color Clipper, has a f/11 hard coated double lens, aperture settings for both bw and color and flash synchronized shutter to prevent double exposure. Designed especially for use with Ansco All-Weather Pan and Anscochrome Films, takes 12 2¼x2¼ square pictures on 120 size roll film.

REGENT-MASTER PAPER STENCIL: Regent-Masters is a new custom made preprinted paper stencil for spirit duplicator, and the quickest and cheapest method of duplicating, say manufacturers, Regent Press, 29 Howard St., New York 13. Up to 400 copies may be made, with no developing or processing necessary. Product comes in any style or size, can be used on all spirit duplicating machines. Additional information and free samples from Regent Press.

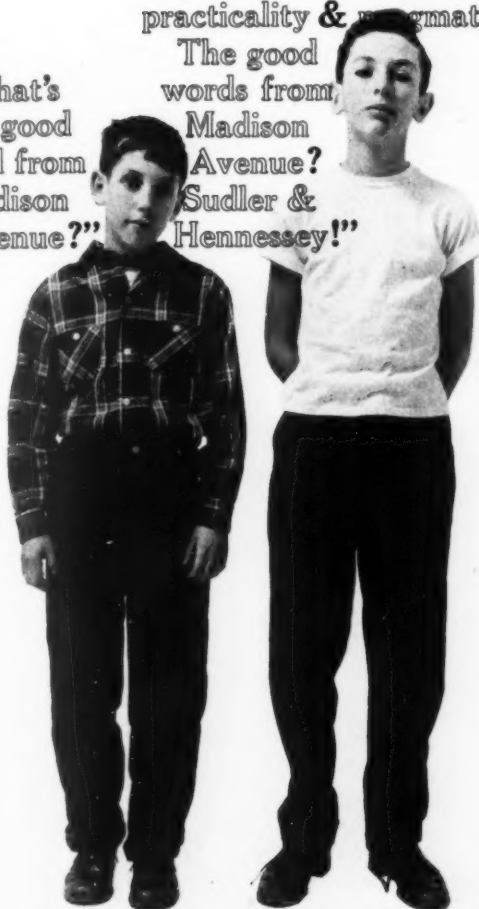
CRONAR—POLYESTER FILM BASE: A new polyester film base said to have more strength, durability and resistance to shrinking and stretching than other bases, is being introduced by Du Pont. Researched and developed over a 10-year period, the product comes in both standard and heavy base thicknesses. Cronaflex films give sharp reproductions and resist kink marks. Cronar base is virtually unaffected by moisture, the films dry fast. Cronar-based films have high transparency permitting shorter exposures in blueprinting, and faster reproduction. Size-holding ability assures accuracy when working from duplicates of scale drawings.

SHIMMERGLO—GOLD IN MOTION: A special process for foil which gives gold-in-motion illusion is Donrico's Shimmerglo. The new process catches and refracts light, to give dimensional moving quality. "Life, motion and vibrancy" is offered, particularly when Shimmerglo is combined with color, reports Enrico Donati, Donrico's president and creative head. Samples from the company, 438 W. 37 St., New York 18.

2 PRESENSITIZED PHOTO SCREEN FILMS: Elimination of darkroom and a stable base plastic to insure perfect register are features of two new presensitized photo screen films by J. Ulano & Co., 610 Dean St., Brooklyn 38. One product is for general screen printing, the other for industrial use. Hi-Fi Green, for general screen printing, works quickly in four steps, expose, develop, washout and adhere. Hi-Fi Red, for industrial use, is recommended when a permanent and flexible screen is needed.

"Indefectible! That's the good word. Incredible creativity. Perspicacious! Ideas that are ornaments of intellect... layouts, merely consummate. Sudler & Hennessey, obviously. The observed of all observers, the cynosure of all eyes, S&H casually create incomparable comprehensives, meticulous mechanicals & fastidious finishes. To say nothing of apt art, felicitous photography & resplendent retouching. Typographic knowledge? Encyclopaedic! Lettering? Legendary! What's more, their reputation rests on reason, practicality & pragmatism.

"What's the good word from Madison Avenue?"
"The good words from Madison Avenue?"
"Madison Avenue?"
"Sudler & Hennessey!"





*Herb Lubalin, Vice President and Executive Art Director of Sudler & Hennessey, who couldn't have said it better himself. If you are intrigued by superlatives, call Plaza 1-1250.

what's new

AUTOMATIC CHALK PENCIL: New Hand-Gienic chalk holder is metal, three-year guaranteed, has 22K gold plated cap, onyx black barrel. Available only from manufacturer, \$2, or \$5 for three, from Hand-Gienic Specialty Co., 161 W. 23 St., Dept. AD, New York 11.

TYPO-PHOTO BOOK: Typo Photo-Composition, Inc., has issued a 170-page type specimen book, leather bound, looseleaf. Said to be the most comprehensive showing of the process, the book comes in handsome casing, has reference tabs for each section. Showings include Fotosetter, Hadego, Prototype, Filmotype and Fotomaster. Separate section shows right reading and wrong reading negatives and positives, velox and Bruning prints. Typo, parent company for Rapid Reproduction Service in Philadelphia, has New York offices at 122 E. 42 St.

PRISMAPASTEL HINTS: Booklet by Eagle Pencil Co. gives instructions on how to use Eagle Prismapastel sticks and pencils, gives history of pastels, how they're made, what papers to use with them, examples of use. José Ruiz, products manager, art materials, Eagle Pencil Co., developed the booklet. Once a student of the Beaux Arts in Paris and Pratt Institute, he has been a fine arts painter and teacher, commercial artist, and agency AD. Questions on technique may be addressed to him at Eagle, 703 E. 13 St., New York.

AUDIO-VISUAL PROJECTION: Eastman Kodak's new pamphlet, Foundation for Effective Audio-Visual Projection, is a 20-page illustrated guide for professional users of audio-visual equipment. Sections on room facilities, image brightness, etc. but also a data section on lumen output of projectors by Eastman. Free from Sales Service Publications, Eastman Kodak Co., Rochester 4.

MICHAEL PAPER CUTTER IN COLOR: The Michael Low-Cost Manual Office Paper Cutter now comes in "Office Green," a soft, grayish-green, to match other office machines which use color as important feature of design, announces Michael Lith, Inc. Company's 1958 models are said to be the first low-cost manual paper cutters engineered like larger precision cutting machines and cut about 5000 sheets in 10-15 minutes. Information and literature from Michael Lith, 145 W. 45 St., New York 36.



CHENAULT ASSOCIATES, a complete art service, supplying design and advertising art to top direct accounts and agencies throughout the country — specializing in the development of sales promotion material, our combined studio staff and illustration group enable us to service your needs for a complete package — from creative design, through finished art, production and printing.

AMSTER YARD, 211 EAST 49TH STREET
NEW YORK 17, N. Y. PLAZA 1-0095

**For FAST...EFFECTIVE...
ECONOMICAL ART have
CRAFTINT SHADING
MEDIUMS and
ALPHABETS
at your
FINGER-TIPS!**



CRAF-TYPE Fast-selling... because it's a quality, time-saving, money-saving aid for artists, designers, draftsmen, map and chart makers, layout and production men! Alphabets... Numerals... Symbols... in every popular style and type size! On transparent, Matt-finish (NO GLARE) self-adhering acetate sheets!

CRAFT-COLOR Transparent, waxed-back solid color sheets... for making brilliant, impressive layouts, poster effects, package designs, mechanical illustrations, maps and sales charts. These thin-gauge, self-adhering acetate sheets are available in 35 brilliant colors.

CRAF-TONE A new, better, more economical adhesive-backed Shading Sheet! And for the first time the world's most complete pattern chart which includes 295 graduated tones and tints. CraF-Tone guarantees repeat sales... increased profits for you!

FREE CRAF-TONE, CRAFT-COLOR, CRAF-TYPE, TWO DRAWER FILE CABINET

(Made of heavy gauge steel with smoothly operating, nylon bearing-track channel construction, valued at \$50.00)

Plus 200 Large Storage Folders valued at \$7.00

AGENCY DEAL

2 sheets each of 180 of the most popular CRAF-TYPE patterns.
3 sheets each of 70 of the most popular CRAF-TONE patterns.
11 sheets each of CRAFT-COLORS—Red, Vermilion, Yellow, Medium Green and Medium Blue, plus 4 sheets each of the other 30 colors.
200 Folders FREE.

Two Drawer File Cabinet FREE

Agency Deal Total — **\$498.50**

STUDIO DEAL

1 sheet each of 180 of the most popular CRAF-TYPE patterns.
2 sheets each of 49 of the most popular CRAF-TONE patterns.
7 sheets each of CRAFT-COLORS—Red, Vermilion, Yellow, Medium Green and Medium Blue, plus 2 sheets each of the other 30 colors.
200 Folders FREE.

Studio Deal **\$249.50**

File Cabinet (Half price) **25.00**

Total — \$274.50

NOTE: These Craftint Shading Mediums and Alphabets are also available with a high-melting, heat-resisting adhesive back for use with blue print and oxalid-type machines. Ask for Craftint Thermo.

Craftint

THE CRAFTINT MANUFACTURING CO.

NEW YORK • CLEVELAND • CHICAGO

1615 Collamer Avenue • Cleveland 10, Ohio



the
finest
red sable
water color
brush
designed
specifically
for the
graphic
and
ad
arts

delta's 'jewel'®

delta

brush mfg. corp.

110 blecker street
new york 12, n. y.

Write for your free copy of

"Illustration, Retouching, Lettering with the Red Sable Water Color Brush."

Nothing Photographs Better than WEBER REPRODUCTION WHITE



Weber Reproduction White photographs true, that's why it's the favorite of photo-engravers, retouchers and illustrators! And it contains no lead... is opaque... stays white indefinitely... is perfect for air brush work.

Available at all good art supply stores.

F. WEBER CO.
PHILADELPHIA 23, PA., ST. LOUIS 1, MO.
Manufacturing Artists' Colormen Since 1853



Bringing a wide variety of experience from years of top level acceptance in the illustrative field, Don Whitney of Detroit is a most welcome addition to our staff.



IVAN T. SMITH STUDIOS

1654 BUHL BUILDING, DETROIT, MICHIGAN

WO. 3-8522

if
it's
for
wrapping

any number of papers
will do the job well.
But if your job is a graphic
fish story... in water color or ink,
pastels or pencils... only one line of
papers and boards will serve you best.



J. Whatman



reeve angel

H. Reeve Angel & Co., Inc.
52 Duane Street, N.Y. 7, N.Y.

Whatman papers and boards are available at your favorite art materials dealer.

FOR RENT

EARLY AMERICAN and
CONTINENTAL PRINTS for
reference or reproduction. Over
3,500 categories antique steel
engravings. Suitable for art
directors, promotion directors,
house organ editors, researchers.

Visual Discoveries, Inc.
4 W. 40 St., New York 18



ektachrome retouching

DUPLICATES, ASSEMBLIES

mildred medina

8 EAST 48 STREET • MURRAY HILL 8-0270



what's new

MARSHALL'S NEW COLOR CHART: Forty-eight colors shown in chart form from John G. Marshall Mfg. Co., manufacturer of Photo-Oil Colors. The chart shows tubes in colors, indicates which come in Photo-Oil Pencils too. Free from dealers, for 10¢ in coin from company, Dept. CC, 167 N. 9th St., Brooklyn 11.

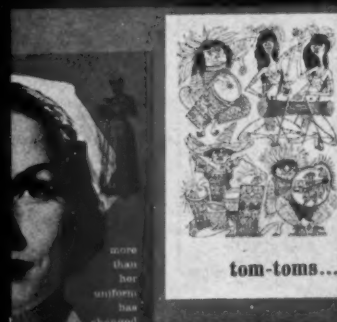
PERMAFILM: The film, of Du Pont cellulose acetate, the adhesive a resin odorless base, self-adhering and transparent Permafilm adds strength to whatever it covers, is applied with the hand. Comes in either dull or gloss finish. Available in 6, 12 and 24-inch wide sizes, also special size rolls and sheets to order. Permafilm Mend-A-Tape comes on dispenser. From Henry G. Lissauer, 21 W. 45 St., New York 36.

EBERHARD-FABER CATALOG: New art materials catalog by Eberhard Faber Pencil Co. comes in 4-color, with brilliant borders of color samples and colored pencil tips, on hard glossy stock. The 1957-58 catalog is available from dealers, emphasizes the company's art supplies—Nupastel Color Sticks, Nupastel Cleaner, Nupastel Fixative, Colorama pencils in 60 colors, etc.

GRUMBACHER MASKING BROCHURE: Modern Masking Inks and Opaques, a new brochure by M. Grumbacher, Inc., 460 W. 34 St., New York 1, discusses techniques for opaquing and making color separation masks. Contains illustrations, tables. The material appears in Lithographers' Manual. Free from graphic arts suppliers or from Grumbacher, Dept. S. P.

FUTURA DISPLAY: Oscar Leventhal, Inc. Typography, 229 W. 28 St., New York, offers Futura Display, a sans-serif face which has a "novelty and strength that distinguishes it from usual Futuras." Suitable for display where a strong but not grotesque headline is needed, Leventhal advises. Comes in 14, 18, 24, 30, 36, 48 point for repro proofs or printing from type.

NIAA VISUAL MEDIA MANUAL: National Industrial Advertisers Association's Visual Media Committee is developing a visual media manual on present practices in production and use of industrial films. Richard Brown, U. S. Plywood Corp., New York, is chairman of the committee. Over 500 NIAA members cooperated in the survey.



Emphasis on creativity in art and copy produces advertising material that attracts attention, holds the interest of the reader, and sells products.

COMART ASSOCIATES, INC., 8 EAST 52 ST., N.Y. 22, N.Y. PL 3-4130





TALK ABOUT FLEXIBILITY

In smooth, free-flowing strokes, SPEEDBALL STEEL BRUSH gives the size and style of lettering desired for every possible effect. Ideal for thin upstrokes, Steel Brush may be deftly turned to produce broad downstrokes or even faster straight-edged solid masses of new size and dominance. STEEL BRUSH advantages of even ink flow with no splatter, no drip... lets you complete every job with new ease and speed... gives your work a professional finish never before possible. Choose the STEEL BRUSH for your needs, today... from your local art supplier.



**"SPEEDBALL"
STEEL BRUSH**

USE THEM FOR

- Large poster lettering
- Opaque fill-ins
- Poster color work
- Store signs
- Price tickets
- Auxiliary water color brush
- Palette knife for oils
- Unusual textures, all media.

E-3/8" - E-1/2" - E-3/4"

Send For FREE Lesson Charts on Steel Brush C. HOWARD HUNT PEN CO., Camden 1, N. J.

How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise... tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell
Jan Whitcomb
Steven Dohanos
Harold Van Schmidt
Peter Heick
Fred Ludkens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

FAMOUS ARTISTS SCHOOLS

Studio 540 Westport, Conn.

Send me, without obligation, information about the courses you offer.

Mr. _____ Age _____
Mrs. _____
Miss _____ (Please Print)
Address _____
City _____ County _____
Zone _____ State _____



*** CLIENT SATISFACTION because of:**

- intelligent consultation
- creative copy and design
- efficient, economical production

ONE CALL FOR ALL!

presentations • film strips
slides • booklets • maps
charts • displays • exhibits

ART STUDIO • TYPE SHOP • SILKSCREEN • BOOK BINDING • DISPLAY SHOP

call us... for results you can see!
rapid art service, inc.

304 E. 45th St., New York 17, N. Y. • MU 3-8215





CREATION

Ideas and
imagination
fuse with facts
in
Creative
Research...
the new
concept
which
we use for
expanding
sales
at the
point-of-purchase.

DECHAR

CORPORATION

Designers & manufacturers of permanent displays

75 Roebling Street, Brooklyn 11, N. Y. EVERgreen 7-4164



... also creating distinctive art
for liquor advertising

CHARLES W. NORTH STUDIOS INC.
381 FOURTH AVE., NEW YORK 16, N. Y.
MU 6-5740

IN BUSINESS FOR OVER 30 YEARS

coming events

Jan. 20 . . . A Magazine Problem, an AIGA Design Clinic. Chairman, Robert Cato. 7:30. Willkie Memorial Building, 20 W. 40th, NYC. \$2.00 for AIGA members, \$3.00 for non-members.

Feb. 3 . . . Design & Printing for Commerce and 50 Advertisements of the Year, members' and exhibitors' preview, Associated American Artists Gallery, 712 Fifth Ave. Through Feb. 28.

Baltimore Museum of Art . . . Jan. 21-Mar. 2, Weisgard show; Mar. 2-23, Maryland Artists exhibition, entry cards due Jan. 24, entries received Feb. 3-7, Mar. 15, Primitive Arts gallery opens.

Museum of Modern Art . . . Photographs of NYC selected by Edward Steichen, through Feb. 2; Architecture of Antoni Gaudi, Dec. 18-Feb. 23; Chagall, 70th Anniversary Exhibition, Dec. 18-Feb. 23.

New York Public Library . . . Miniature paintings for manuscript illumination, Gothic and Early Renaissance. Thru Feb. 15. Room 322.

The Art Institute of Chicago . . . Seurat exhibition, January 16-March 7; 20th Century Ceramics, thru Feb. 2; Animals in Pre-Columbian Art, thru Feb. 2.

The Arts Club of Chicago . . . Italian Sculpture, through Jan. 20.

The Philadelphia Art Alliance . . . Through Jan. 26, Everyman's Gallery, general exhibition; through Feb. 2, William Cranmer, decoys; through Feb. 5, Richard Weiford, oils; through Feb. 9, Gaston Lachaise, sculpture; Graphis Society portfolios, international advertising; Jan. 22-Feb. 16, primitive art; Jan. 29-Feb. 23, Vita P. Solomon, paintings; Feb. 6-Mar. 2, Three Contemporary Chinese Pottery; Feb. 7-Mar. 5, Itzhak Sankowsky, paintings.

The Philadelphia Museum of Art . . . special events in newly opened oriental wing; Picasso's 75th Anniversary Exhibition, Jan. 8-Feb. 23.

The Museum of Primitive Art . . . Color In Primitive Art, through Feb. 9. At 15 W. 54th St., NYC.

fastest
COPY-FITTER EVER!
That's what thousands say about the famous **Haberule Visual Copy-Caster!** Artists, ad men, printers, editors, students swear by it. Never obsolete. Money back guarantee. At art supply stores or direct. **Haberule Visual Copy-Caster** with plastic type gauge, \$7.50
HABERULE
BOX AD-245 - WILTON - CONN.

ARTISTS: HAVE YOU MISSED THE POINT?
Saral Paper
for the fastest line in **TRANSFER TRACING**
Now you can save valuable time with ready-to-use, professionally made Saral transfer paper.
• Smearless
• Easily Erased
• Takes Ink and Wash Perfectly
• Ideal for Use on Photographs
Comes in 4 Colors
GRAPHITE for light surfaces
YELLOW for dark surfaces
RED for glossy surfaces
BLUE non-photographic
Handy Dispenser **\$3.50** kit with 4 colors **\$1.00**
Write for free samples to
S. B. ALBERTIS, 8 Tudor City Pl., New York

NEEDED...

an industry-wide conference to agree on a standardized system for viewing art

Mr. Ames, who urges we all get together to develop or agree on a standardized system for viewing art, is head of a retouching studio, Archer Ames Associates, and has developed for his own use a system such as he describes here.

The old truism "seeing is believing" is accepted widely as a guide in determining correct color art in our field of visual advertising. The variations in agreement on what we see as correct color are so great that we might conclude that we do not agree at all among ourselves. We can then face up to the terrifying implications of the fact that we have been exceedingly lucky in a hit-or-miss manner.

Rather than continuing to rely on luck, it is possible to coordinate all existing material on viewers and collective and individual interpretation of good natural color into a practical and agreed-on balance—an accepted standard. Such a standard need not be perfect but should be a workable, controlled way of looking at transparencies, proofs, and printed art work.

In all four seasons of the year, early morning, late afternoon, at a drawing board on a rainy morning, near the door of the account executive's office with yellow fluorescents or in an engraving house loaded with blue reflected day-lights you will be and usually are at your wits' end trying to determine if a girl's skin is sickly yellow; what happened to the *red red* in the product; and who cast a blue film overall. Furthermore, why should there be three viewers with three different color temperatures—one a bit too yellow, one too blue, and one too expensive?

Why do we look in a viewer for transparency art and compare it to a proof or finished art or colored prints under a different light source, not even related to the viewer?

All these whys have an obvious answer. Let's use the same kind of lighting

Want more **PUSH** in your **SALES PROMOTION MATERIAL**? Check out with KLEB Studio for art and merchandising aids that sell. ◀ This idea-supermarket has been feeding some of the nation's leading advertisers for the last 15 years. Why not serve yourself some of the creative talent at Kleb Studio?



Joe,
write up this
job ticket...

New York:

PLaza 9-7722
43 E. 49th St.
N. Y. 17

It's another order
from our ad in
A/rt D/irection
It gets results!

for all three types of art. Let's use a controlled lighting source with no outside influences. Let's agree on using the same lights in the agency, the same lights in the engraver's proofing rooms, and the same lights in all the service studios and laboratories. Let's agree on a light source that perhaps will not be perfect but at least will be balanced in *all* parts of the color spectrum. Let's call it "close to natural light." Let's put it in a conference room and use it to view art and to make decisions on color corrections. Let's save money and tempers. Let's not worry about where the public will look at our ads—in their gardens, living rooms, or kitchens. If it's right, balanced, and agreeable to us, they will love it too, no matter where the finished copy is seen.

Variations in color temperature when light sources become old should not represent stumbling blocks. Fluorescent lights or incandescent bulbs have variable temperatures from the first week to the first or second year of life, but these are not great and can be controlled.

In the past reliable sources have suggested the use of a tungsten bulb because it covered a continuous spectrum. You have heard that fluorescent can have a coverage of only part of the spectrum—called a discontinuous spectrum

curve. That is my experience with *nearly* all fluorescent lights. Usually one was too warm, another too cold. The white ones washed out the yellow, or the red, loaded the blue, etc. Only one came close to smoothing out the balance in blue, yellow, and red. In testing it, the light was flipped off and a glow of infra-red lingered to show that Sylvania Super de Luxe Cool White (no need for a plug) would be a possible solution upon which to lean for practical reasons.

The variations and preferences for EK, Way, or Macbeth viewers are legion. The poor supplier gets dizzy pleasing all his clients and invents all these lights. You name 'em and he's got 'em.

All well and good. You have your pet viewer. You have chosen a transparency. For extended alteration and for finished art you order a color print, that is a Carbo, Dye Transfer, Type C print or Flexichrome. When you get the print, compare it to the transparency. What light source is close to the aforementioned three viewers. Daylight? No sir. "Natural" light at 3200°K—not quite. The EK viewer hovers between 4600° and 3600°. The Way viewer is 3600°. MacBeth has variable rheostat control but is accurate; however, it is an expensive setup. We suggest the Sylvania Super de Luxe Cool White or GE or

Westinghouse de Luxe Cool White (the last two with an added push of a warm bulb to make them cover the spectrum properly. However, be consistent. To correct a proof, an agency and the engraver must use the same light sources. For comparisons, do not sit at a window or under any of the other unbalanced illuminations mentioned.

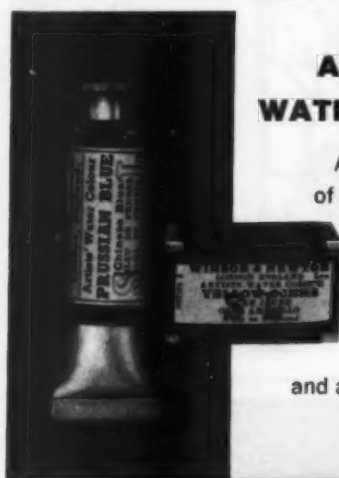
The writer, struggling with the problem under discussion, dreamed up a combination viewer for transparencies and print art using *one* light source. This simple, inexpensive suggestion can smooth away many conflicts.

The viewer room suggested by Time-Life Research Dept. is an excellent but opulent alternative. They use the same lights (Sylvania Super de Luxe Cool White). A variation on the Time-Life set-up can be an ordinary version of the suggested overhead lights in an inside room, with no interfering outside light sources, or over a large hooded table.

If agency art directors give instructions to engravers and service houses using these light devices, money and time will be saved. We urge the industry to talk this out, to set a pattern of agreement, to attempt to simplify their complex color problems, and take the guesswork out of proof corrections. ●

ARTISTS' WATER COLORS

A wide selection of transparent water colors of unsurpassed quality. Classified as to degrees of permanence, and available in tubes, pans and cakes.



pan not actual size

YOU can afford that little extra IMPORTED quality!

Winsor & Newton INC.

302 BROADWAY, N. Y. 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
 Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

NEW! the most revolutionary, brush-tip artists' pen ever!

Precision-made—imported from Europe. It writes *instantly* and *smoother* on any surface.

Fills like a fountain pen (no messy eye-dropper needed!)

Partner BROAD-SCRIBER
with amazing PERLON® long-lasting brush-tip

*PERLON is the name of these newly perfected tough fibre bristles that are flexible to assure interesting, novel effects, and rigid enough for the most exacting, detailed work.

Flat Tips: 1.5mm 2.5mm 5mm 7mm
 Round Tips: 1mm 2mm 3mm

7 DIFFERENT BRUSH TIPS ARE INTERCHANGEABLE IN SECONDS.

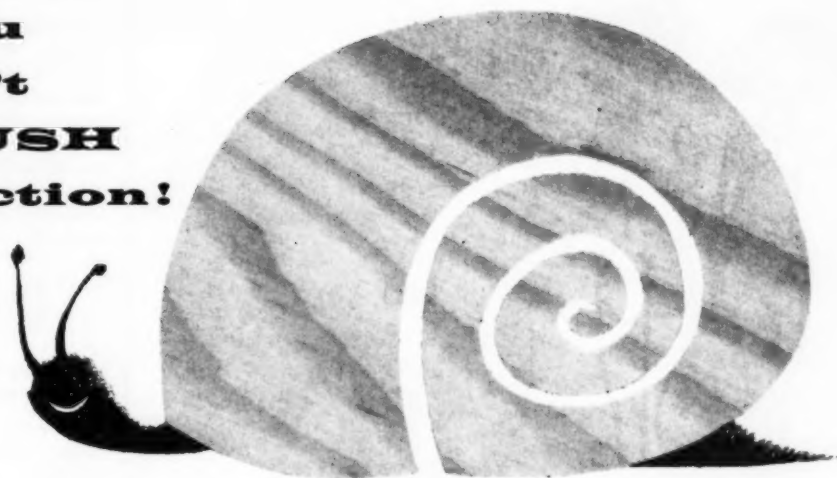
For best results use PARTNER non-penetrating ink. Comes in six brilliant opaque colors.

Broad-Scriber (with tip).....\$4.95

—additional tips \$1.75 each. At your art supply dealer.

Ropex Co., Inc. 601 West 26th St., New York 1, N. Y.

**you
can't
RUSH
perfection!**



That's why perfection is built into every Bainbridge Board through the greatest of care in every deliberate step of its making. Every board is air-dried, nature's way. Each board is hung separately and straight to *stay straight* and *lie flat* for life.

No wonder Bainbridge is the line most in demand by top professionals and amateurs alike.

BAINBRIDGE

*At all art supply
stores in most popular sizes*

**LET THIS EXCLUSIVE KROMO-LITE
RECOMMENDATION GUIDE YOU
TO THE BEST IN BOARDS!**

Bainbridge Kromo-Lite Illustration Board is the *only* board licensed for the Kromo-Lite process.

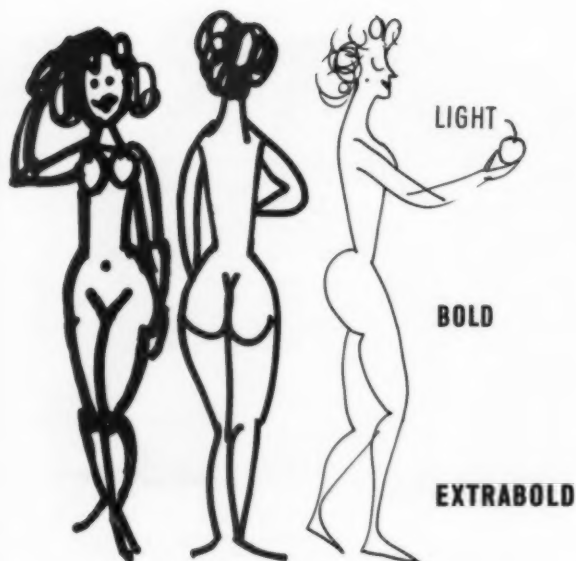
The Bainbridge line—including No. 80, No. 172, Kromo-Lite, and economy grade No. 90—has been given unqualified recommendation by the Printing Arts Research Laboratories, Inc. for use with their fluorographic process.

Since 1868...

*famous for
high quality*

- ILLUSTRATION BOARDS
- DRAWING BOARDS • MOUNTING BOARDS
- SHOW CARD BOARDS • MAT BOARDS

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.



all condensed...and yet so different **VENUS CONDENSED**

Three weights let you select the emphasis you need — the wide range of sizes lets you select the size you need — alone or in combination the Venus Condensed family makes specification easier. For complete specimens, write on your letterhead to your nearest Bauer Type Representative.

BAUER ALPHABETS, INC.

235 EAST 45th STREET • NEW YORK 17, N. Y. OXFORD 7-1797-8-9



This ad set in Venus Condensed

booknotes

DICTIONARY OF ABSTRACT PAINTING. Michel Seuphor. Tudor. \$6.95.

An English translation of the original French edition, this French printed book is divided into two major parts, the history of abstract art, and the dictionary. The dictionary is a listing of artists, their brief biographies and statements, plus reproductions of their work. The history division treats in greater detail of movements, artists, impact of abstract painting on the public. Jacket design by Jean Arp. Chronology. Bibliography. About 200 of the 230 illustrations are in color.

THE SHAPE OF CONTENT. Ben Shahn. Harvard University Press. \$4.

Thirty-five black drawings, plus full-color reproduction of his painting, Allegory, as frontispiece accompanies this six-chapter 131-page book of Shahn's thought, originally delivered as the Charles Eliot Norton lectures. He discusses artists in colleges (basing this on his experience as Charles Eliot Norton professor at Harvard); the biography of a painting—tracing some sources of his imagery; the shape of content—"form is formulation—the turning of content into a material entity"; nonconformity—"innate in art"; modern evaluations; "nothing is so hard to look at as the stylish, out of style"; the education of an artist; "be cultured . . . educated . . . integrated." Warm, personal, outspoken, this considered statement of his art and the world of art makes most interesting reading.

MANUAL OF DRAWING & PAINTING. Jack Clifton. Watson-Guptill. \$5.95.

Art instruction for the beginner, with each page an instruction sheet. Three full-color pages, more illustrations of text than text. Author is director of Artcenter Studio, School of Art, Hampton, Va.

THE DAGUERROTYPE STORY. Floyd Edward Bliven. Vantage. \$2.50.

A charming little book—22 pages of text and daguerrotypes, plus 20-page section of captioned tintypes only, this recounts history of photography, in capsule form, includes pictures of historical figures, also a collection of the author's own family and friends, showing costumes of the times. Erie Camera Center produced the photography for this book from the daguerrotypes and tintypes.



See our 15 listings in this issue.
Studio Roman FL 3-8133
Russell Newton Roman Sylvia Roman

FREE "Palette Patter" keeps you posted on the latest and best in artist materials and equipment. Get your copy. Write to—
Dept. AD-5
Lewis
ARTIST SUPPLY CO.
NEW YORK, N.Y.

SA layout & design, TV art drafting, life drawing illustration, cartooning technical illustration day & evening, veterans school of
VISUAL ARTS
215 East 23 St., N.Y. 10
MU 3-3397 catalog D



Does Renee Forsythe charge too much?

Ren got \$1000 for a group of 10 figures and background, done for a national retail garment company, to appear in Harper's Bazaar and Life. She has of course done jobs for \$100 and others for over \$2000. On b/w figures for national accounts she has been averaging between \$50-65.

The quality of her work doesn't change—can't change, really, for her imitable, whimsical technique, developed at Nieman Marcus is built-in. But the difficulty of each job, and the time spent, do change and affect price. Lot's of admiring a/d's don't think she charges enough! You can see what we mean by calling OR 9-7258.

DAI is your best source for more of this same kind of knowledge about the pricing of some 6000 other photographers and artists. Whether you are in New York, and especially if you are not, call DAI to pre-plan your campaign. It is easy, fast, and sure. We give you a rundown on price an actual selection of several possible

people's work, and an idea of their time schedules.

Useful service? Try it at no obligation! You can ask for specialists in packaging, portraits, pigs, paper sculpture or practically any other photographic or art specialty. We have the sample proofs and can show them to you on a moment's notice, or airmail them to you the same day, if you are not near enough for a motor-scooter delivery. And with them will come a price and time estimate to help guide your choice.



In other words . . . DAI brings the entire art-photography marketplace to your desk pinpointed to the areas of your immediate interest. You get quick, complete, visible—and effortless—coverage of whatever style, subject and price range of art or photography you need at the moment . . . with names, *correct* addresses, exact prices, and current availability.

Why not try DAI on your next job? Why not be sure you have considered *all* the possible talent you could use, instead of settling for the few. That way you get the *right* artist or photographer and you know he is right because you will have chosen from the whole field of commercial art.

For complete information about the Institute, its many membership services such as seminars, research reports, publications, employment service, and other advantages, please call or write the Institute.

We're
Moving
Upstairs...

*to better
serve you*

with layouts and
finished art —

New offices
(same building
14th floor BUT
Air Conditioned)
and a new
phone number
(more lines) for
fewer busy signals.

Call us now at
Plaza 1
4760
1-2-3-4

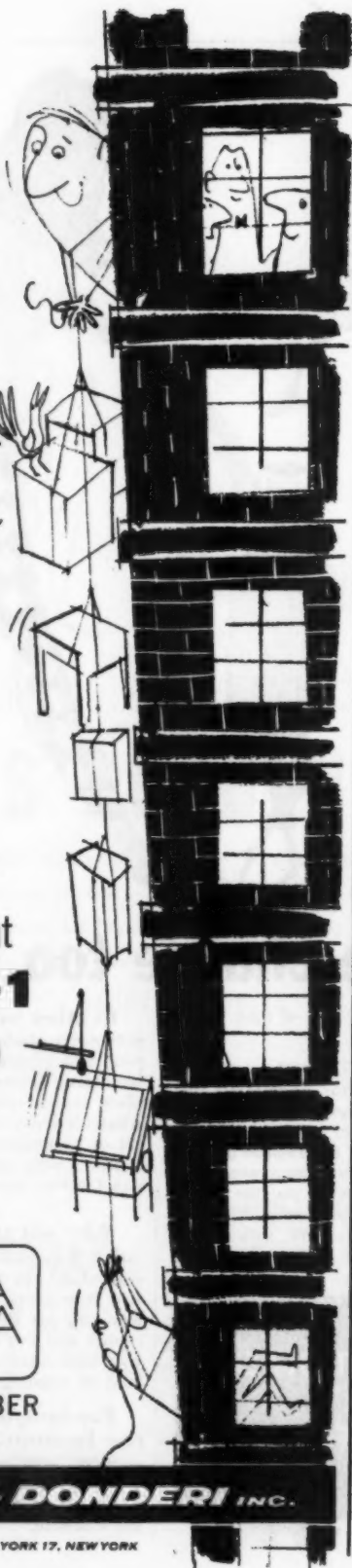
*We're proud
to be a*



MEMBER

FENGA & DONDERI INC.

40 EAST 48TH STREET, NEW YORK 17, NEW YORK



Harry Devlin

Cartoons

Humorous Illustration

Murals

Available

through

Cartoons And Humor For Advertising

Kennedy Associates, Inc.

141 East 44th Street, New York 17, N. Y.

MUrray Hill 7-1320

**WE'RE
ARTISTS
FOR
ARTISTS!**

Call us... we have a fine talent for fitting
the right man to the right job. We're a
professional agency that screens professionally
for the artist and the art director.

JIMMY PERLOWIN, ART DIVISION,
CENTRAL REGISTRY PLACEMENT AGENCY
36 West 44th Street, N. Y. C.

MU 7-8550





STRATHMORE

artist papers · boards · pads

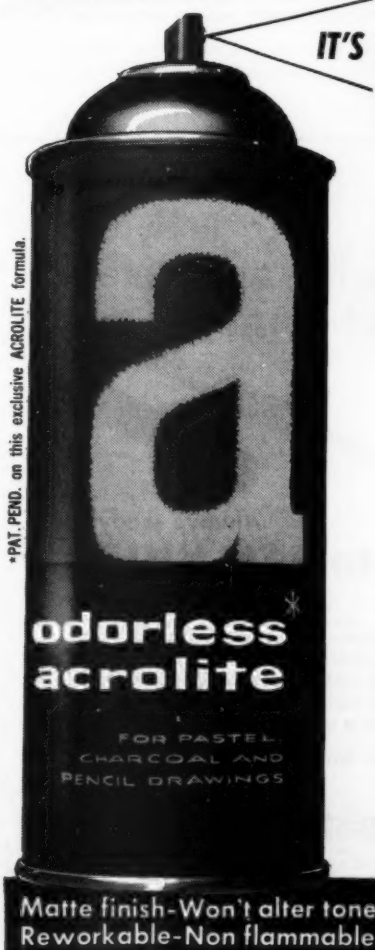


For sample book write: Strathmore Paper Company, Ten Front Street, West Springfield, Massachusetts

AT LAST! **TOP SECRET** **IS OUT!** **... AN AMAZING NEW**

DISCOVERY ... A TRUE ODORLESS FIXATIVE

... IT SPRAYS ODORLESS! ... IT DRIES ODORLESS!

*PAT. PEND. on this exclusive ACROLITE formula.

odorless^{*} acrolite[®]

We couldn't talk about it until the formula had been perfected but now it's here . . . the amazing new miracle fixative that's **TRULY ODORLESS!**

It's taking the art world by storm — the new miracle ODORLESS fixative that makes old-fashioned smelly fixatives obsolete!

No more "fixative choke" — gone forever is the fixative hangover that leaves you gasping in the smelly fumes.

ODORLESS ACROLITE ushers in a new era of working comfort for artists and technicians in the graphic arts field. For your emancipation — get ODORLESS ACROLITE from your art dealer — in 3 can sizes.

25¢ REFUND This coupon is worth 25¢ on a 16 oz. can of ODORLESS ACROLITE at your dealer or mail directly to ACROLITE

ACROLITE PRODUCTS, Inc., 106B Ashland Ave., West Orange, N. J.

ACROLITE will redeem this coupon for 25¢ in part payment of \$2.25 for a 16 oz. can of ODORLESS ACROLITE. Please enclose \$2.00 (no CODs.)

This offer expires
Jan. 31st, 1958.

Name

Address

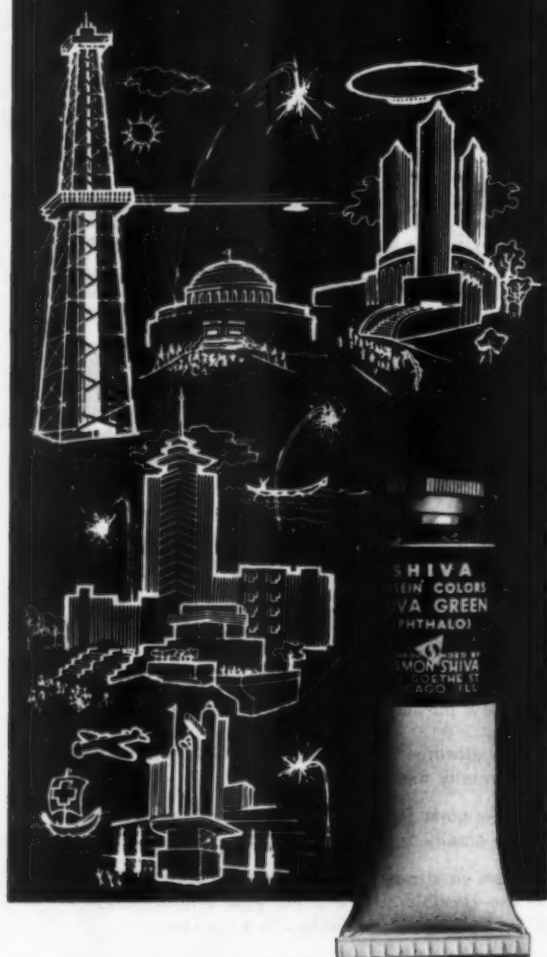
City & State

Mr. Dealer: ACROLITE will redeem 25¢ in merchandise to authorized ACROLITE dealer This offer void wherever restricted. Cash redemption value 1/10 of one cent.

a
ACROLITE

with
BOLD SPLASHES OF COLOR

...that seemed almost articulate with the spirit of carnival, a flaming expression of fun and frivolity which was the very essence of the Chicago World's Fair of 1933-34. Shiva set the future of American color harmony, distinctive and bold, that brought cheer and liveliness—revolutionized color theory and color manufacturing techniques.



*Over a Quarter of
a Century Ago,*

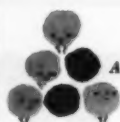
Shiva casein colors were selected to paint the Chicago World's Fair. Today, as in 1933, Shiva compounds the most brilliant and permanent caseins in the world. Available at leading art material dealers everywhere.

**SHIVA
CASEIN
COLORS**

SHIVA ARTISTS COLORS • 433 W. Goethe St., Chicago 11, Illinois



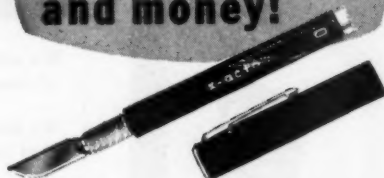
*ours is directed towards mechanicals:
we can take that newspaper layout of yours,
order the velox prints, assemble the elements
and deliver a scheme that achieves
the feel of your rendering, is production
approved and respects your due-date.*



ARTHUR **LITOF** STUDIOS
17 E 48th ST. N.Y. 17. MU2
ARTHUR LITOF HANS SCHMIDT 6761

Art Directors say: for lettering, retouching or studio-art,
I like the ever dependable A.L.S.*

x-acto® artists'
tools save time
and money!



Always ready!
x-acto PEN-KNIFE
with 2 blades **\$1.00**

Imagine...a professional knife that stays with you "all day." Surgically sharp interchangeable blades make quick work of the hundreds of cutting jobs in a busy artist's day.

Other artists' knives from 30¢.

x-acto



**FREE! Illustrated
BUYING GUIDE
for X-acto Artists'
Knives, Tools, Art
and Craft Sets.**

X-ACTO, INC.
48-97 Van Dam Street
Long Island City 1, N. Y.

booknotes

MODERN PUBLICITY 1957-58. Frank A. Mercer, Editor. Studio Crowell. \$10.

This, the 27th annual, has 1000 illustrations, 114 in color, of ad art from 33 countries. Posters, all forms of direct mail, showcards and packaging as well as press ads are represented. A mass of material has been arranged in as compact form as possible, printed and bound in England, set, both text and captions, in Monotype Times Series 327. All creative, printing credits, production descriptions, are listed underneath illustrations. Jacket design by Ary Fagundes, Brazil. Indexed. The editor's foreword sums up what this survey reveals, and includes a note on the American scene: "a somewhat monotonous uniformity of format, method of illustration and copy . . . how refreshing it would be to see some really new approach in the advertising, for instance, of automobiles—which now seem always to demand a double spread page with an elongated car body stretching almost the full width of space."

LEGAL NOTICE

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946 (Title 39, United States Code Section 233) showing the ownership, management and circulation of Art Direction, published monthly at New York, N. Y., for October 1, 1957.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Advertising Trade Publications, Inc.; Editor, Edward Gottschall; Managing Editor, none; Business Manager, Don Barron, all of 43 E. 49th St., New York 17, N. Y.

2. The owner is: (If owned by a corporation its names and addresses must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent of more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual member, must be given.) Advertising Trade Publications, Inc. and Don Barron, both of 43 E. 49th St., New York 17, N. Y. and Claris Barron of Haviland Rd., Stamford, Conn.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs must show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

DON BARRON
Sworn to and subscribed before me this 13th day of September 1957.
[SEAL] ABRAHAM ROSENBERG
Notary Public

(My commission expires March 30, 1958)



FANTASTIC? INGENIOUS? INCREDIBLE?

Words cannot fully describe the amazing speed, simplicity, economy, versatility and incomparable reproduction quality of

THE NEW Statmaster®

Now...you can make your own **Glossy or Matte STATS • COPYPRINTS***

enlarged or reduced, in line or halftone, negative or positive, any size...on any grade or weight of paper...for approximately 1/10 of your present costs!

NO KNOWLEDGE OF PHOTOGRAPHY IS NECESSARY!

Come in for an exciting demonstration, or send for 24 page catalog.

STATMASTER CORP.

19 WEST 44th STREET, NEW YORK 36, N. Y. • OX 7-9240

*Also makes Litho, Halftone & Screened Film

From conception... to completion!


with General Art
it's like having your
own art department
at your fingertips.

Geared to serve
both agencies
and industry with
concern and
efficiency.

GENERAL ART ASSOCIATES

545 FIFTH AVE.
NEW YORK, 17
MU 2-3863

contact:
Bert Lippman
Milt Olin



for quality photo-lettering

the fotoflex co.

214 E. 41st Street N.Y.C.



COLOR SLIDE DUPLICATES

35mm — STEREO

QUALITY with QUANTITY

HAMILTON COLOR
127 N. 2nd St., Hamilton, O.



which twin has the **FLUORO?**

It's the sparkling gal on the right, of course.

You'll see hundreds like the drab one at left, but it really isn't bad unless you see it next to a Fluoro job.

When copy is prepared with Fluoro art materials, highlight halftones are *automatic*. When you use ordinary art materials, the platemaker must hand mask or hand opaque in order to drop out the non-printing whites. His only choice is either hurried hand brushwork,—or perhaps over-exposure to force out

highlights, losing your lighter tone values and detail in the process.

Today, poor highlighting is a needless risk, because modern Fluoro art materials go hand-in-glove with a Fluoro platemaking system, to peg reproduction quality right at the top. There are more than 300 Fluoro-equipped engravers and litho plants throughout North America. They are eager for your Fluoro-prepared art, because its automatic feature speeds their work, and because they value top quality as much as you do.



*Fluoro is simple,—reliable,—and costs no more.
Let us mail you the whole story.*

FLUOROGRAPHIC SALES DIVISION
PRINTING ARTS RESEARCH LABORATORIES, INC.
La Arcada Building Santa Barbara, California



**NSAD meeting
lunches at NY
headquarters**

NSAD holds a luncheon meeting at New York headquarters, 115 E. 40 St.

Left to right, Garrett P. Orr, corresponding representative, AD club of New York; Hoyt Howard, assistant treasurer, NSAD; Robert West, secretary-treasurer, NSAD; James Sherman, NSAD president; Bradbury Thompson, associate representative AD club of New York; Janet Brewster, executive secretary-treasurer NSAD; Arthur Hawkins, Advisory Board NSAD and charter secretary-treasurer; Roy Tillotson, advisory board NSAD, and former president. All NSAD members are reminded they are welcome to drop in at NSAD headquarters when in New York.

**Baltimore club
co-sponsors Printing Week**

Frank C. Mirabile, AD at Welch, Collins & Mirabile, Inc., is the Baltimore club's representative on the plans and board group of the Baltimore Graphic Arts Association sponsoring Printing

Week activities in the area Jan. 12-18. A highlight of the week will be the Franklin Day Dinner and dance scheduled for Jan. 16 in the Charles room of the Sheraton-Belvedere hotel. Guest speaker will be the Honorable John Marshall Butler, U. S. Senator from Maryland.



**Washingtonians
hear Robt. Fawcett**

Third meeting of the Art Directors Club of

Metropolitan Washington heard The Illustrator's Point of View from nationally known illustrator and educator, Robert Fawcett, here third from left, with program chairman Chuck Barnes, left, president Henry Bausili, second left, and, far right, Major Robert Bales, Pentagon AD. Fawcett told his audience that "too many artists are being led around by the nose. Most independent artists are the successful ones."



**Boston awards
tv gold medal**

Boston club's gold medal for excellence in tv commercials was awarded to Ralph Lawrence (second from left), of Narragansett Brewing Co. The award was presented at the Fourth Annual Awards luncheon, sponsored jointly by the AD club and the Advertising Club and held recently at Hotel Statler. Over 400 members and guests attended. Left to right: Lee Pistone, AD club president; Lawrence; Phil Nutting, president of Advertising Club; Albert Dorne, guest speaker.

**Visual Communications Week
exhibition committee**

Victor Trasoff, AD of Wm. Douglas McAdams, Inc., chairman of the exhibition committee for the 37th Annual Exhibition sponsored by the Art Directors Club of New York, announced appointments to his committee. Georg Olden of CBS, as executive board member, and Frank Baker of McCann-Erickson, as advisory board member, are both serving with Trasoff. James K.

Fogleman of CIBA Pharmaceutical Products has been named vice chairman of the committee. Chairmen of the sub-committees are: Design—Herbert Lubalin of Sudler & Hennessey, and Louis Dorfman of CBS Radio. TV—Norman Tate, of N. W. Ayer & Son. Hanging—Joseph R. Del Sorbo, of Donahue & Coe. Classifications—Ernest G. Scarfone, of N.P.D. Corp., Finance—Thomas C. Neary, of J. Walter Thompson Co. Schools—Mary Jane Dunton, of Scholastic Magazines. Publicity—Ralph H. Seberhagen, of Donahue & Coe.

The 37th exhibition will be held at the Waldorf-Astoria hotel, April 1-10 inclusive. An Awards Luncheon will be held April 1. A two-day Visual Communications Conference under the chairmanship of Paul Smith, president of Calkins & Holden, will be held April 2 and 3.



Philadelphians award Ray Ballinger, right, president of the Philadelphia club, presents the Philadelphia Art Directors Club Medal of Achievement to Henri Marceau, director of the Philadelphia Museum of Art.



Famous Artist's scholarship awarded to Bostonian Milton Wuilleumier of Arnold & Co., Boston, is presented a Famous Artist's School Scholarship by illustrator Albert Dorne.

Wuilleumier received the award at the Boston club's Fourth Annual Awards luncheon.

chapter clips

Baltimore: Gray Dodson of Dodson Associates won the club's newly instituted door prize... Lajos Markos, recent guest, painted an oil portrait in 47 minutes while entire membership watched... Guest speaker Domenico Mortellito, special assistant on design, and manager of the design and exhibition section at Du Pont's advertising dept., discussed "Three Dimensions"... Recent new members are Fred Gelfand, in art production, at the Hecht Co.; John C. Thompson, in art and design, at I. A. Goldman Co.; and I. Robert Robbins, of Robbins Advertising... Committee chairmen for this year include Robert W. Lapham, program; George Fondersmith, membership; Randall Shaull, entertainment; William Finkelstein, job placement; Samuel W. Enzor, monthly exhibition; Lewis Waggoner, annual exhibition; E. DeWitt Battams, newsletter; Robert Wirth, education.

Cleveland: Hugo DiZinno of Fuller & Smith & Ross, and Clark L. Robinson of McCann-Erickson, both past presidents of the club, addressed 50 members of Case Institute's management development program, on What Advertising Research Means to the Agency AD.

Miami: Peggy Strickland reports five years ago this area could expect a definite three to four month lag in business—now business has no definite lag that can be noticed. This area is becoming a growing year-round industrial center as well as resort. Miami is considered one of the hardest places to get going in advertising, she notes, but each year really talented people join the better established firms.

New York: Members of the 37th annual exhibition committee include Richard S. Ackerman of Dowd, Redfield & Johnstone; Gregory S. Bruno, of Reach McClinton; Gerald Charm of Martin L. Smith; David Davidian, of Fletcher D. Richards; Herman A. Davis, of Dowd, Redfield & Johnstone; William Duffy of McCann-Erickson; Harold Florian of Anderson & Cairns; George Giusti; Howard C. Imhoff of Doremus & Co.; Edward G. Jaccoma, of Ellington & Co.; Salvatore Lodico, of Monroe F. Dreher; William G. Murphy, of John Mather Lupton; Robert Pliskin, of McCann-Erickson; Jack Rothman, of DuFine & Co.; Henry Wolf of Esquire.



San Diegans organize, Advertising and industrial art directors of San Diego have formed the Art Directors Club of San Diego, complying with NSAD requirements so they may apply for affiliation. Twenty-seven charter members elected as president Bob Eckhart, graphics manager of Convair, a division of General Dynamic Corporation; first vice president Len Parker, AD of Barnes Chase Advertising Agency; second vice president graphic designer James Boynton; secretary Monty Curry, AD of Convair Astronautics; treasurer Ken Kitson, AD of Frye & Smith. President Eckhart, who studied architectural design at Miami University, Oxford, Ohio, has spent 20 years in the graphics field, doing design and illustration for the Kingsport Press, as AD for agencies, operating his own ad design studio, before joining Convair.

San Diegans organize, Advertising and industrial art directors of San Diego have formed the Art Directors Club of San Diego, complying with NSAD requirements so they may apply for affiliation. Twenty-seven charter members elected as president Bob Eckhart, graphics manager of Convair, a division of General Dynamic Corporation; first vice president Len Parker, AD of Barnes Chase Advertising Agency; second vice president graphic designer James Boynton; secretary Monty Curry, AD of Convair Astronautics; treasurer Ken Kitson, AD of Frye & Smith. President Eckhart, who studied architectural design at Miami University, Oxford, Ohio, has spent 20 years in the graphics field, doing design and illustration for the Kingsport Press, as AD for agencies, operating his own ad design studio, before joining Convair.



Artwork—lettering AD Joseph Tranchina of Sullivan, Stauffer, Colwell & Bayles roughed up double spread layout for new Pall Mall campaign, found artists Mary Blair and Don Almqvist to interpret in artwork; Pete Dom in lettering. Artwork with free feeling, light in mood, highlighting Pall Mall package against different backgrounds, will be used for entire campaign. Two-color ad on left hand page,

new Pall Mall theme AD Joseph Tranchina of Sullivan, Stauffer, Colwell & Bayles roughed up double spread layout for new Pall Mall campaign, found artists Mary Blair and Don Almqvist to interpret in artwork; Pete Dom in lettering. Artwork with free feeling, light in mood, highlighting Pall Mall package against different backgrounds, will be used for entire campaign. Two-color ad on left hand page,

*I'm long, thin, flexible
 And open to criticism,
 I hold on top of it where
 you have the seat. Big
 Fun, Mending and
 No-Fault-Service here
 we go, we're serious
 and the word must
 be made to pass—
 Jabolow—creaky
 things you want
 to get any place
 don't, nothing
 important here
 ever last?
 Now think
 about this,
 you know
 you know?
 Jabolow!*

brush my line...
*the Jabolow program
 is a guarantee for
 Jabolow's "No-Fault-Service" tag*

JABLOW & CO., INC. 180 Broadway, New York 36, N. Y.
Buy Jabolow Mending, Safely!

**Now available
for package design**

manufactured by American, Crown and Continental; polyethylene's invasion of toothpaste field—Bristol Myers' Ipana Plus package. A growing emphasis is noted in design of packages that will go directly to table, especially, of course, in food packaging. This is in addition to tv-inspired frozen dinner packages.



Fine line—cluttered screen Animated tv commercials for 1958 Ford, created and produced by Playhouse Pictures, use fine line, cluttered screen, in attempt to get away from familiar large animate characters seen in close-ups with product images, reports director Bill Melendez. Chris Jenkyns designed and created the commercial for fine line—busy feeling. "Gendarme" features a French policeman in busy Paris traffic. Of course, the traffic includes high percentage of Fords.



gram will review work being done in various countries, reasons for national styles, problems affecting design in certain countries. A panel of speakers will evaluate indicated trends of international typographic design. Award winning selections from the Fourth Annual TDC exhibition will be announced and exhibited. Robert M. Jones, AD at RCA Records, is chairman of the exhibition. The day's program is sponsored by the educational committee of the TDC, headed by committee chairman James Secrest. Aaron Burns, Freeman Craw and Abraham Versh head the committee which gathered material for the day's program.

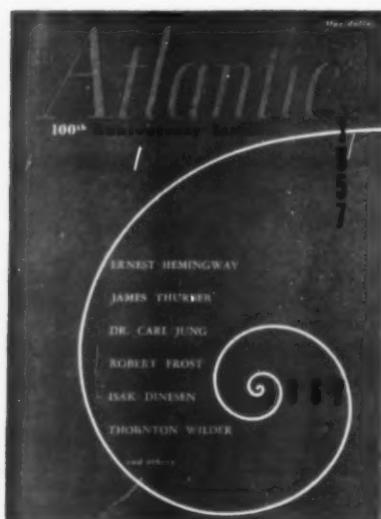
Since only 200 persons can attend the seminar, TDC advises early registration. Checks or money orders, at \$15 each to include lunch and transportation to and from New York, should be made payable to International Typographic Design Seminar, addressed in care of the Type Directors Club of New York, P. O. Box 1607, Grand Central Station, New York 17.



Art Direction / The Magazine of Creative Advertising / January 1958

grey-white snow for 3D effect, and familiar Rem logo, designed by Bernhard, in orange circle.

The 1957 poster, lithographed in five colors by Spurgeon Tucker, uses basically same colors—orange, black, greys and white, but the much larger orange and white logo, rounded blue background with liberal use of pure white in snow, and softer lines of gray figures, plus added element of lettered line at bottom, adds warmth to art. Note rounded lines of figure and flakes, in new poster, as opposed to rectangular lines of flakes and figures in old. Posters, redesigned for Block Drug Co., new owner of Maryland Pharmaceutical Co., will be used in New York, Chicago and Milwaukee subway stations through March. Agency: Lawrence C. Gumbinner.



New Kepes design for Atlantic's anniversary

The 100th anniversary issue of the Atlantic Monthly featured first use of new Gyorgy Kepes design for the book. Redesigning the book will be a gradual process, Kepes reports—a more contemporary appearance is desired but the new look must be within the acceptance range of Atlantic's readership. Neither typography nor cover design intended to use any of the "exciting graphic acrobatic," Kepes said. Here title is in a dull soft gold, pure white for "100th" and the swirl, screened pale blue for the listing, and three black spots—the two dates and "Anniversary Issue."

Publisher Donald B. Snyder explained the decision to redesign was made because the modern Atlantic reader does not read cover to cover as his counterpart "in more leisurely times." Old design which followed book make-up was

changed to indicated definite "chapter" breaks—to accommodate today's readers who pick and choose according to their particular area of interest. Each piece in this issue is introduced with a different design—to indicate its particular content. Classic type title for political article; two-color type lines in perspective design for Isak Dinesen story, "Echoes"; calligraphic eagle design above article on the bird.



WHAT IS A SPOT? A spot, like a spot, is a... (text continues in small print)

Danish designs in high fashion ads

Unusual treatment of tablewares—whether flatware, trays, pitchers, etc.—is given to all importations by Dansk Designs in series of seven ads by AD Art Kane of Irving Serwer, photographer Bert Stern, and copywriter Mildred Fields. Theme: high fashion moods seen through cutout backgrounds, making for double backgrounding to graceful, arty arrangements of product. Black board shapes have cutout silhouettes of product, through which is seen a scene, giving both depth and mood to the page design. Actual product illustration is given, jutting into unusual cutout treatments. Note tradename, a spot of color in lower right hand of page. The logo, hand lettered, came from Europe. Kane here has used color in it for the first time. The letters are, in sequence, a deep blue, red, purple, light blue, and green.

Kodak's Polycontrast new additions

Eastman Kodak has added two new Polycontrast papers, one especially for illustrative photographers who use a double weight, glossy paper, the other

for commercial and portrait photographers who use a double weight variable contrast paper with a fine grain lustre surface. The Polycontrast Rapid Paper F Double Weight, for illustrative photographers, has a high lustre when matte dried. Polycontrast Paper G Double Weight, for users of variable contrast paper, has a warmth of image tone suited for general commercial printing. Details from dealers, or write for The Polycontrast Story, Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

Permanent design-exhibit opens in New York

Interior Design Center, Inc. announces a Design Center for Interiors, to be one of three major permanent design exhibits in the world, will open early this year at the block between 53rd St. and 54th St. and from First Ave. and Sutton Pl. The center will show the best designs in all fields allied to interior decor, be open to the public, and will be supervised by an advisory council of authorities in the design field. Designer Tom Lee planned and executed the Center's interior decor.



The Addams touch McCann-Erickson, Cleveland, used humorous theme, with slightly macabre touch by New York cartoonist Charles Addams, in Northern Ohio newspaper campaign for client Lyon Tailors. Each ad carried a different gruesome Addams cartoon. Headline, copy block and four photographic illustrations of "fit-faults" remained the same. Client had used an-

other light-touch campaign the previous year, which won an award as well as upping sales by 30 per cent. Clark L. Robinson was the executive AD.



COMMERCIAL'S BUYER TAKE NOTE

This illustration, which was the first in a series of five, was the first to be published in the New York Mirror.

If you think the illustration is too good to be true, it is. It is a reproduction of the original, which was painted by Antonakos.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.

Antonakos is a professional artist who has painted many illustrations for the New York Mirror.

He has painted many illustrations for the New York Mirror, and his work is well known.



The Lucite ad—mechanical milestone

ever made in print advertising was this color ad for Du Pont Lucite, which appeared in Life and SEP. Use of 40-foot sets, 1958 cars—pilot models and mock-ups, jewelry insured for \$75,000, with a complicated shooting schedule to be completed in just three days—all this went into this double-spread color photograph. A quite costly job, it was felt the complicated preparations for it were needed to best show off the properties of Du Pont's Acrylic Lacquer, used on the General Motors cars displayed here.

The specially built backgrounds finished in Du Pont Lucite Lacquer had to be long enough to cover length of the cars, plus models, as seen from camera angle, and curved, something like an airplane wing, to pick up highlights in Lucite finish of cars. Everything was shot at the GM Technical Center in Detroit. The sets were painted at one end of town, trucked to the other. The 1958 cars were transported under wraps, placed exactly on marked lines by a huge lift truck, in order to keep relationship of lights and background identical for each of the photos—necessary in achieving unified effect in finished ad. A specially built photography platform for cars permitted curved backgrounds to be lighted from behind and below,

One of the most tremendous efforts

to give suffusion of light and color to show off Lucite. Details had to be exact, down to jewelry model Miss Hiske Forsythe wore—a real diamond necklace, bracelet and earrings. Her gowns were of Du Pont Lurex in Lucite colors. Cars were placed against their backgrounds, under a silk screen that diffused light from 500 250-watt lights. Ten 2000-watt spotlamps were used for background illumination. Backlighting behind models Miss Hiske and Richard Clark—a 5000-watt spot and two 2000-watt spots. Two 5000-watt sidelighting spots gave roundness and dimension to car and models in each picture. Thirty-six 250-watt floods gave lower part of Lucite background brilliance. Inside car, two 250-watt floods prevented interior shadows. Many exposures were made for each scene. Background for the Corvette was cut in half and car was photographed against two yellow backgrounds and a yellow and charcoal background, for greatest layout flexibility.

Ed Penney, veteran manager of GM Photography Section, reported he had never seen more elaborate movable backgrounds used in automotive photography. Photographer: Victor Keppler.

BBDO's AD Howard Reynolds used the rich photographic effects to the full in his layout, Photolettering headline beneath art. Copy by Sam Lester.

NY Mirror upgrades To upgrade itself to prospective advertisers, the New York Mirror is using a series of Friday page ads in the New York Times, and reprint mailers of the page ad on Mohawk's Artemis Text, ivory, deckle-edged top and bottom. Quality appeal uses the Mirror's community service programs, here an example of their youth program. All ad illustrations are by Antonakos, who uses pen and ink in idealized "realistic" fashion. AD James O'Bryan used classic line layout to carry illustration and restrain copy. Type face chosen was Standard extra light extended, for body, and Standard Medium for head, to complement light line of Antonakos' art. Bottom names are in Venus Medium. Copywriter, Stan Anton.

Note: the first ad in the series did not intrude type into illustration—a quieter mood—as this one does (Century Schoolbook) and its headline was in smaller size than this. First ad in series seemed completely unMirror. This one, with its bolder look and slangy copy, comes nearer to Mirror's familiar punch, but also takes something away from first ad's attempt to establish completely new image for the paper.

Des Moines ADs hold first exhibition

The First Annual Exhibition of Advertising and Editorial Art of the Art Directors and Artists Association of Des

Moines will be held March 2-8 in Iowa Hall, Drake University. The awards dinner will be held Saturday, March 1. Reservations may be made with Pen Sommer, Fairall & Co., 518 Grand Ave., Des Moines. Entries must have been published between Jan. 1, 1957 and Jan. 1, 1958, must have been directed or produced by an artist within the state of

Iowa. Submission deadline for unmounted proofs, tear sheets or reproductions is Jan. 24. Entries should be sent to Bob Lindborg, Exhibition Secretary, c/o Acme Photo Engraving Co., 800 Keosauqua Way, Des Moines, Iowa. Entry procedure details are available from Lindborg.

The show comes at the end of the or-

ganization's first year of existence. Officers are Charles Townsend, president; M. C. (Bud) Flander, first vice president; James Stevenson, second vice president; Dorothy Maitland, secretary; George Bacon, treasurer. Exhibition committee is headed by chairman Pen Sommer, whose responsibility includes awards dinner and judging; Bob Lindborg, secretary and screening jury; Syd Jackson, finance; Bob Adams, printed material; T. C. Huddleston, exhibition design; Wendell Mohr, hanging. The club has distributed a brochure on its purposes and activities to prospective members and allied professions. Meetings have featured speakers Claire B. Watson, professor of architectural design at Iowa State College; J. K. Billings, president of Omaha Artist Art Directors Club; John Andrews, Omaha free lance artist; and Dr. M. F. Agha, New York consultant designer.

Copy/art forces should join—Knox Reeves

Otis Winegar, creative director of Knox Reeves Advertising, announced his agency would offer \$500 if Minneapolis-St. Paul artists and copywriters would unite to form an advertising creative club. Addressing the Minneapolis Society of Artists and Art Directors, Winegar said Knox Reeves would give the money to the treasurer of such a club, to underline the importance of such a union between the two creative branches of advertising. Organization of such a group in the Twin Cities would also help in the growth of that area as an advertising center, he said. Winegar suggested that either SAAD or the Art Directors' Club might possibly open their membership to copywriters and change the club name to indicate that copywriters are a part of the membership.

NAAS explores repping — acceptable? if so, how?

The recent meeting of the National Association of Art Services on the subject of Artist Representation—Its Practices and Problems was the first attempt of studio owners to jointly explore the present method of representing artists, to the end that some broad pattern of accepted practices may eventually evolve. Leading eastern studio owners met to hear guest speaker Tran Mawicke of Joint Ethics Committee and two panelists from NAAS, Goodhue Weatherly, president of Boyan & Weatherly, and Tony Granados, of Mel Richman, Inc.

They were introduced by Don Barron, publisher of Art Direction.

Weatherly explained that a principal purpose of NAAS was to "bring order into a very informal industry and a chaotic one." He summed up present practices in studio-artist relationships, reviewed the causes for complaint on both sides. Art representative-artist working arrangements are usually 75 percent to artist, 25 percent to rep. But studios, which have more complicated problems—15 percent to salesmen, billings to be done, bad days but continuing overhead—could not operate under that arrangement. A deal of 60-40 plus a guarantee of better prices and more work, in addition to space, was arrived at. Objections to this arrangement, Weatherly listed, are: From the artist's point of view, he didn't like to give studios almost half his money. Studio's objection: when clients reject artwork and won't pay, artist expects payment from studio.

Mawicke, speaking unofficially, explained provisions of the JEC Code of Ethics, and cited examples of JEC rulings in specific cases. He explained that JEC had never taken any steps to find out what studios accepted as standard practice, having had no association of art studios to deal with. He called NAAS "steps in this direction will be most helpful." JEC offers mediation by a panel of three who are familiar with facets of a particular case, and tries to bring opposing sides together for settlement of a dispute. Although JEC's arbitration method is binding by law, Mawicke said that the organization prefers to act as mediator.

Granados pinpointed the problems of representation today as being in the field of partial representation, not exclusive representation. Under partial representation, many set-ups obtain, 75-25 percentage agreement, or 60-40 and others when space and material are provided. More examples of variants were cited from the floor—free agents who work on a per-job basis for several studios, sliding scale which provides for percentage increase when billings reach a certain amount. Art Sudler of Sudler & Hennessey opined that art studios and artist representation are two separate businesses, and he knows of no successful arrangement between studios and represented artists.

Discussion of the value of written agreements led Mawicke to explain that although JEC thinks a written agreement is binding, it doesn't have to mean exclusive representation. He also warned that if certain practices were not improved, unionization and "labor goons will move in."

AIGA Design/Printing show opens Feb. 3

The annual Design and Printing for Commerce and 50 Advertisements of the Year exhibition, sponsored by American Institute of Graphic Arts, will open at the Associated American Artists Gallery, 712 Fifth Ave., with a members' and exhibitors' preview Monday, Feb. 3. Exhibition will be open to the public 9:30-6 Monday-Friday, through Feb. 28, and will later go on tour. Exhibit chairman Charles E. Schatvet, president of Guide, Kahlkoff, Burr, Inc., announced Printing for Commerce section judges are Robert Cato, Paul Darrow, James K. Fogleman, Walter L. Howe, Henry Wolf. 50 Advertisements of the Year will be judged by Gordon C. Aymar, Elmo Roper and Roy W. Tillotson. Eugene M. Ettenberg of the Gallery Press is graphic designer for the show. William P. Gleason of the Colonial Press and an AIGA board member is liaison officer for the committee.

De-emphasizing sex pays off—Esquire

Gradually, over the past three years, Esquire, once a leader in the field, has been de-emphasizing the "sex look"—editorially and artwise. Lately, this sex de-emphasis trend has strengthened, with cartoons and other artwork showing evidence of more editorial matter, less sex theme for its own sake. AD Henry Wolf reports new policy demands girly type cartoons must carry genuinely humorous theme, can't rely solely on sex angle. Picture stories of femme fatales will be built around editorial angle—the girl must have a story to tell, other appeal besides the purely physical. Top quality articles on personalities, more news, better fiction and fashion, will be the rule. Esquire, which has always published new and good writing, intends to increase this offering. They're looking for new and funnier cartoons, too, to fit into new theme.

Why the switch, when increasing use of sex theme is seen on every hand? Esquire has found that upgrading pays, particularly in market overflowing with sex-theme books. Since the gang of sex books invaded what was once Esquire's domain, Esquire decided to leave the field to the newcomers, branch out to bigger and better things. Circulation figures for the last six-month period of record, ending June 30, 1957, show the greatest upsurge in the magazine's history, an average of 824,215. Circulation's green light for the new policy gave new impetus to upgrading effort. Esquire's new look is expected to grow even stronger.

taste

what is it, where is it going, what do changes in

taste levels mean to advertising, packaging, product design?

With the appearance of the product, the package, the ad having more to do than ever before with the saleability of the product, designers are becoming increasingly concerned with understanding the taste level of their market.

Design, as applied in the commercial world, is a tool of selling. To sell, it communicates a message and an attitude to the prospective buyer. One big problem of the designer is to know just at what level he can effectively communicate with his market.

This is one reason for the upsurge of researchers of all kinds in advertising and marketing circles. Theoretically at least they help the creative man understand the market, help him therefore aim his design with greater economic accuracy.

It is apparent that more sales are influenced by product appearance than ever before. Does this appearance consciousness imply better taste levels in the mass market?

To shed some light and provoke some thinking on this subject, Art Direction asked leaders in diverse but related fields to submit their comments to a "symposium" on this subject. Designers, manufacturers, illustrators, art directors, researchers, photographers have sent in their comments. No final answers were sought, none given, but some well expressed thoughts by people who have lived most closely with this question follow. — E.G.

taste in transition

There's no accounting for tastes, the old adage goes, and according to most critics, there is certainly no accounting for tastes in the U.S. The blatant neon-lit monotony of the streets, the architectural monstrosities in the form of high-

way restaurants or billboards on our roads, the insipid television commercials, the cheaply built "modernistic" furniture, the red-plush horrors we call hotels, the garish supermarket and the even more garish packages that line their shelves . . . hundreds of books have been written about it all and thousands more, no doubt, are yet to come.

It's all true, too, who could argue it? Well, as a matter of fact, we do.

Gaudy, disoriented, cluttered and tasteless—all these are the visual characteristics of the American scene today as they were a century ago. But at the same time, another trend is apparent, the trend toward good taste. It is we believe, the dominant trend, the harbinger of things to come.

Just as American taste development has been held back by the nature of the system (industrialized) and the society (heterogeneous), so now these very factors are working to advance it. The era of mass production brought to America a corruption of style, a frantic experimentation in design techniques which resulted in the gimcrackery, the debasement of taste, and the cheapness of appeal we still see around us everywhere. What de Tocqueville referred to as the "rude but vigorous" tastes of Americans disappeared in the ensuing maelstrom of grotesquery. Concurrent waves of immigration brought to the country a host of foreign cultures, and aesthetic traditions which, instead of enriching our popular art, were also engulfed into the all-consuming sea of mediocrity.

But we are emerging from this miasma, and have been for some time, all outward signs to the contrary. Technology—the very thing that once threatened to destroy the standards of taste—is now at the point where the sensitivity

and the precision of the machine can almost equal that of the hand craftsman. Its next stage, automation, we feel, if properly used by the designer, will serve only to enhance rather than debase the quality of the mass-produced item.

influence of tv

At the same time, the sciences of mass communication and mass marketing have also been undergoing a refinement process. No matter what might be said of the influence of television on the mass mind, it has at the very least, brought certain aesthetic concepts, a sense of style and design to areas which never before were introduced to such things. A show like HOME, for instance, has served to introduce contemporary art and decoration to widely spread and isolated parts of the country, which had hitherto looked upon such concepts as rarefied, peculiar, and certainly not for the average person.

a premium on appearance . . .

The pressures of the postwar market, too, have forced manufacturers to put a premium on appearance as a key selling tool. The effect has been catalytic, to the point where practically everything is "styled" today where once practically nothing was. Telephones, toys, packages, stores, automobiles, can openers, lipsticks, brooms, file cases, bull-dozers, lathes, and lawn mowers have all received the "treatment". Diapers are polka-dotted, kitchens are colored, and Univacs are stream-lined.

The result has been a compound of disaster and delight. Shown for the first time that style can enrich everyday life, the market—and those who make the market—have reacted somewhat like a child suddenly allowed to eat all the candy he wants. In some areas this em-

phasis on appearance has been salutary.

Here's a random list of things that we think are showing signs of incipient good taste . . . *advertisements* (shining example Coca-Cola. Who would have thought the ubiquitous bottle would one day be promoted in Matisse-like settings?); *costume jewelry* (more imagination and flair goes into the design of ten-cent store items than into many of the \$1000 precious gems); *packages* (lots of horrors around still, but clean design and simplicity are more and more apparent even on the supermarket shelf); *offices* (the executive's private office is often in better taste than his house); *clothes and accessories* (all Madison Avenue sardonics to the contrary, the Ivy League suit is a more functional design, better suited to the male figure); *mass transportation* (trains are getting better looking, so are planes, cross-country busses and even tankers); *toys* (a lot of unheralded design genius goes into the creation of space rockets, cradle gyms, and the like); and, of all things, *heavy machinery* (the latest earth-moving equipment is no longer merely rugged and functional in appearance, it now looks clean and contemporary as well).

bad taste abounds . . .

In other areas, the effect has been the opposite. *Automobiles*, are getting so bad, that one longs for the return of the Model T—honest design if nothing else. Outside the class field, *architecture* seems to be on the down-grade, what with the ranch replacing the Cape Cod and looking worse instead of better, the average supermarket a massive amalgam of jumbled decor, and the average Main Street the same mixture of garishness and dreariness as it was in the days of Sinclair Lewis. Things like *signs*, *posters*, *billboards* show no noticeable sign of improvement. *Commercial interiors* are designed to get more business and try to do so by "styling up." In the case of *restaurants*, *movie houses*, *cocktail lounges*, and *hotels*, the question might well be asked, "up to where?" Certainly not to good taste levels, at any rate. With some noticeable exceptions, the easing of the housewives' burdens have not eased the strain on her eyes provided by *appliances*, with the TV set the prime offender.

what's the trend?

A mixed picture, then. So why do we insist that good taste is the prevailing trend? It seems to us that *this emphasis on appearance cannot fail to end in a lifting of mass taste levels*. The important thing to remember is not the overall picture but the discernible straws in the wind—the good taste areas we have cited. A new trend never occurs all at

once and everywhere; it first announces itself by just such seemingly isolated but actually related phenomena. But once the public gets hold of a new concept, that concept has to run its course. His appetite whetted, the consumer is going to demand the joys of savouring the full meal. This aroused appetite is the key factor in the taste picture today. The stage is set for a revival, or rather an emergence of a new mass American taste. Just what levels it will rise to or what specific forms it will take no one can predict. As psychologist Myron Helfgott explains elsewhere in this symposium, taste is an artificial attribute imposed and shaped by the environment. A baby might be born with innate artistic talent, but he certainly isn't born with an innate sense of good taste. Whether or not he acquires one depends on the taste purveyors in his society. In ours, those purveyors are the directors and artisans of our mass communications system. American taste will be directed in the future, as it has in the recent past, by these people.

One thing we're sure of. The manufacturer, designer, or agency who doesn't take into account today the rising level of American taste is missing a bet in the area he must perform be most vitally concerned with—dollars and cents. Let one example suffice: not so long ago U.S. car makers rejected the look of foreign cars as too high-styled for the American public. "For the snobs, only," was their verdict. Now, these same foreign automobiles, high-styled and tasteful as ever, account for a sizeable 3 per cent of the American market. Is there an independent automobile manufacturer today who wouldn't like to have the same niche for himself? Moral being: the way of the fin may not be the only way.

Walter P. Margulies and J. Gordon Lippincott

the public short-changed . . .

In general I feel that the taste level has improved somewhat in the post war years. For example the 1957 Picasso exhibit at the Museum of Modern Art attracted 3 times as many as the 1936 exhibit. In addition the provincialism that was so evident before the war is rapidly disappearing.

It seems to me that the communications industry is still short-changing the American public in matters of taste. With rare exceptions our advertising and packaging design today falls far behind the taste levels demonstrated in fashions, home furnishings and appliances.

While I do not believe that any buyer will willingly sacrifice utility for appear-

ance, I am sure he frequently has a subconscious preference for the design of a product which he translates into a belief in its superior value.

In the matter of illustration, there are some indications that art work and photography are moving in opposite directions. Art work is becoming less realistic while photography is moving towards simple believable statements of human values. The artist is finding new values based on the pioneering of modern painters such as Picasso, Matisse and Ben Shahn, and the photographer is relying more on natural light and real situations. This is a good change because it places each medium in the area where it is most effective.

Whether this higher taste level is here to stay or not depends to a large degree on the work that is done by the designers and taste leaders who are in a position to influence large groups of people. If we insist on following rather than leading the public taste we have little to expect from the people as a whole.

Allen F. Hurlburt

Art Director, Look Magazine

look at the store windows . . .

We've always found that one of the important rewards of being an art director in the department store field has been the *opportunity to observe*, quickly, the effect of the ad on the customer. The rapidity of the process from layout to finished page; to insertion; to the customer, has given the art director of a store an important advantage in forming an opinion about the taste level of the market. The store AD has the *big opportunity* his agency colleagues do not have, for he is able to get almost *immediate, measurable* response to his creative efforts.

There is little doubt, that retail art directors are seeing a *definitely accelerated change* in the taste level of the advertising style of many department stores and specialty shops. We find more and more stores using the newest art techniques in showing merchandise. There are more and more pages, today, that show very skillful use of contemporary design thinking. Most stimulating of all, is the ability of so many artists, in the store field, to experiment successfully with new art techniques. And they're doing all this, within the *limitations* of newspaper printing.

This movement, in store's graphic art, has *kept pace* with the ever-improving taste level of the merchandise that stores offer. All of us are familiar with the *speed* of the customer's acceptance of such "taste items" as wrought iron furniture, mosaic tile, the "Car Coat," the Conti-

mental Influence in footwear, sportswear as well as decor. The great mass market, stimulated by equally tasteful advertising techniques, has bought these items, in big numbers. Such items were big volume sellers within months after they were first offered to the limited markets of the "taste launchers."

This eager-for-good-taste and hungry-for-new-ideas market has encouraged the store AD to use all the available tools of art and design to express the advertising idea in the same taste terms found in the merchandise. Some of the finest color advertising has been produced by stores to sell new ideas in fashion or home furnishings. We've seen, recently, store color advertising that has better taste in design and art than the color national ads in the same paper.

In discussing store promotional activity, we cannot consider the advertising style as the sum total of all merchandise presentation. We must also look at the products of the display department. For it's in the windows and interiors of the stores that we can see just how far the taste level of presentation of merchandise has truly progressed.

Stimulated by modern art, sculpture, stage design and lighting, store display people are bringing to the customers the most exciting visualizations of ideas. There isn't a city or a town that hasn't felt the impact of modern window display thinking. The marvelous creativity of the display man has gone a long way in bringing much good taste to the American consumer. We're happy to see there are many art directors and photographers who "borrow" window display treatments to achieve dramatic, attention-getting advertising effects.

Now, for a negative note. It's regrettable that there still is too much packaging, for department store selling, that has not kept up with the taste level of store visual promotion. We've frequently seen an exciting window, with the highest "taste quotient," marred by several ineptly designed packages of branded items. Packaging, for the department store, needs much more consideration than it is now getting.

We'd like all the readers of Art Direction to take a longer look at store advertising and store windows. For, in these two areas of creativity, is today's show place where we can witness the "trading-up" of the taste of the consumer.

Herbert Greenwald,
Vice President and Art Director,
Amos Parrish & Co., Inc.

so much bad art...

Sales are the life or death of a business. Constantly changing surface design has

been found to be a way of building sales. This is design for selling. Some designers have called it "design for obsolescence", which in some cases may be true. I believe that in advertising we tend to have good taste confused with good design as related to product promotion.

We may laugh at early American advertising—it was in such bad taste—but I have no doubt that our present advertising will get a chuckle in as many years hence. Publication advertisements are designed for the moment. When the reader turns the page the advertisement is practically obsolete.

Art Museums are now looking for good examples of Victorian furniture. Unfortunately, most of us burned grandmother's things because we were ashamed of them. All of the books, magazines, conferences and publicity available on the subject of good design would lead us to believe that we are living in a Golden Age of Design. Yet, if we look around us and compare what we see with certain periods in Italy, Greece or Japan, where whatever man touched seemed to be in a good taste, we might change our opinion.

If we intend to bring the "Class D. Buyer" up to the standard of good taste we are talking about, designers have a real job cut out for themselves. I believe that the American public is moving in the direction of an appreciation of better taste—but it is moving very slowly. Considering how much bad art and bad modern design they are exposed to it's little wonder.

Russell Lynes quotes the following in his book "The Tastemakers".

"Ques.: Is there any hope for the baseball player to learn about art?
Ans.: Baseball players are not so dumb as you think. Their attitude is about the same as that of the art world towards the general public."

Woodstock Art Conference, 1947
Charles Coiner, N. W. Ayer & Son

appearance/pride of ownership...

While Chrysler has long been ranked at the top for engineering achievement (and we aim to continue this ranking) we know also that style and design are more important than they ever have been in selling automobiles. We believe that a key reason for our sales success since 1955 is the popularity of our styling, and that the styling of our 1957 cars was the principal factor in many car buyers switching their allegiance to our products during the past year. As a matter of fact, a survey made by a

well-known organization showed that an overwhelming number of people who answered our questionnaires said they considered our company the leader in automotive styling; five people put Chrysler Corporation out front in styling for every three who named its close rival for styling favor.

We believe that the aerodynamic shape, with the flying-wedge functional tail fin, has established a definite new trend in the taste of the motoring public. We believe that the new Chrysler-built cars have a form that fits their function. It is a contemporary design, one that appeals because it makes an automobile look the way an automobile SHOULD look.

Color, of course, is a highly important item and our cars in the future will have attractive, even more durable colors. Handsome fabrics and attractive interior appointments have tremendous sales appeal, and these will continue to have important roles in our automobile design.

Even the merchandising of our parts and accessories reflects a new emphasis upon design and color. These items are being merchandised in new packages and wrappings which are more appealing than the ones we have used in the past.

We have learned from experience that car buyers want not only the most advanced engineering features but cars whose appearance reflects modern design and beauty, and which stimulate pride of ownership.

In other fields, I believe that more and more Americans are reappraising the values of things that affect their daily lives. I believe this trend is evident almost everywhere. It is certainly pronounced in the architecture of our homes, our office buildings and even in our churches—which reflect a new sense of beauty and functionalism. We are hearing more good music than ever before—chiefly as the result of the widespread use of television and radio. We are seeing more traveling art exhibits than ever before, and these are reaching all sections of the country. More good books are coming off the press—and being read—and our community theaters are thriving. All these things, it seems to me, are expressive of our true national life and indicate that we really are, as one writer has put it, in a "state of cultural explosion."

Frankly, I think this augurs well for our country. I think we can be especially thankful that we are creating as well as appreciating—for the two in combination are producing an American culture that is rich and meaningful.

Virgil M. Ezner, Chrysler Corp.

mediocrity still simpers...

I believe that the general level of taste in commercial illustration is rising. There is a movement in the direction of getting down to the essence of picture making, an awareness of everything in the picture. Mediocrity still simpers on most of the pages of most of our magazines, but there are hopeful signs.

Far from putting the illustrator out of business, it is now clear that the photographer has helped put him back where he belongs, in his own business where the shape and arrangement of objects are of first concern. Photographers, in satisfying the public's hunger to recognize raw facts—the laces on the shoe, the highlight on the eyeball—have sharpened the public's appetite for design. The illustrator need not compete on the same terms with the camera; he need not, and cannot, rely on technical proficiency alone to gain his audience today.

Mere representation no longer satisfies. The old concept of the illustrator as the man with the golden hand is pretty near dead. Faced with the mechanical proficiencies of the camera, who needs the human pantograph? The illustrator's true capacity can once more be readily recognized, by himself as well as others. A share of his clients and, however dimly, a share of his public are willing to acknowledge his capacity for conveying reality through more than representation.

The public is no longer willing to feed enthusiastically on illustrations which are no more than tasteless melanges of carefully rendered objects and clichés. Far more than in past years, the public is willing to accept illustrations which succeed through economy and design.

As advertising has become more competitive, and market research more exact, the realization has spread that no one answer will suit all problems and that many approaches are often needed for the single problem. Paintings, sketches, line drawings, photographs—the serious, the comic, the frivolous—all have their place in advertising. A heartening number of clients are waking up to the fact that a new direction in advertising can mean a new market. In my own work, I have been gratified to find a market for line drawings. Clients have come to see that the economy of line drawing is not restricted to printing costs alone, that line itself is an economy which can, under the right circumstances, express more, and more quickly, than a full-dress painting in genuine oils on genuine canvas. With the growing acceptance of the fact that many kinds of talent working in many different directions are needed in advertising, has

come the happy improvement in taste which variety almost invariably promotes.

When talking of progress, one should be brief and, if possible, knock on wood. Although there is a positive shift in the general level of taste, it is by no means totally satisfying. To borrow from E. M. Forster, I might conclude by giving two cheers. I'll save my third for a later day.

Austin Briggs, Illustrator

an American tradition is growing...

The taste level in this country has matured to a new height and it is continuing to develop. As we become increasingly more industrialized the abundance of the product results in greater competition. Industry finds it necessary to employ 'visual appeal' to stimulate consumer purchase, and visual awareness and appreciation has grown. It is difficult to evaluate which came first, and at best, we can conclude that it is inter-related.

The use of the 'visual language' in advertising and sales promotion is playing a major role in the development of the American taste-level by stimulating the consumer's visual awareness.

John Dewey said, "Culture is a product of a prolonged and cumulative interaction with environment." During this post-war period industry and science has developed to its highest peak and simultaneously with its rise to new heights, it has been necessary to seek new markets for the sale of its more abundant and improved products.

America, being the most advanced country industrially, has taken giant steps in the field of visual education. Its advertising surpasses all countries in its visual appeal. Visual awareness and appreciation have become an integral part of our culture and the level of the American taste has grown to a point where it is making demands upon the Artist Designer to superimpose a quality of good taste uniquely to conform to our own historical background, rather than to accept the traditional patterns in art handed down to us by our European brothers. This level of taste maturity has created greater challenges to our Designers to develop form which follows function, to conform to our specific design problems. This is most clearly manifest in American architecture and industrial design.

The visual symbol language has universality because of its emotional appeal and its expediency in absorption, retention and recall. We enjoy this language daily by viewing and selecting items we purchase, by the information and entertainment we absorb from television, the

theatre, the movies, and pictorial publications. The recent TV broadcast, "The Secret Life of Danny Kaye", sponsored by UNICEF, is a current example of visual appeal. He visited with children all over the world and although neither he nor the children understood each other's native tongue, they communicated successfully with visual antics and symbolic pantomime.

The advertising medium has become a necessary part of product sale and even further, of product production. It has become the producer's basic tool in reaching the consumer.

The 'visual impact' of a well-designed industrial plant stimulates improved employee-employer relations and motivates greater production; the 'visual impact' of a company's advertising stimulates consumer interest; the 'visual impact' of a product design and display stimulates consumer purchases; the 'visual impact' of a company trade-mark reflects a company's integrity, ability, research, and product superiority, every time the mark is displayed and the identification is recorded in the mind of the consumer; the 'visual impact' of collateral advertising and in developing public relations (via bulletins, annual reports, catalogs, and letterheads) stimulates public desire for more knowledge of a company. To sum up, the visual language integrates the many facets of a company's operation and projects one end-image that tends to reflect the company's standards.

In conclusion, visual awareness and appreciation has grown with rapidity to reflect the needs of our times; the taste of the American people has developed to a new high level, emphasizing the inter-personal relationship between the consumer-producer, and between the Artist-Designer and the people he serves; the medium of advertising has played a major role in the enhancement and enrichment of the visual awareness and appreciation.

Lester Rossin, Lester Rossin Associates, Inc.

more mood, more feeling...

Post-war taste levels differ radically from pre-war. In the pre-war periods a photograph was considered successful if it was:

1. Sharp
2. Contrasty
3. Color-saturated
4. Followed the so-called principles of design clearly
5. Used cute kids and/or animals.

Today every one of these tenets is subverted intentionally and other gimmicks thrown in as well. There are crowds of photographers whose experi-

mentation, invention, and sophisticated outlooks have given us a marvelous variety and intrigue in pictures. All sophisticated photographers are not confined to New York City but now operate in other metropolises as well. While New York has the majority of modern photographers, it no longer has a complete monopoly. Chicago and Detroit agencies find very competent people in their own cities.

The agencies, too, have changed. As late as four or five years ago, agencies interested in new excitement and original thinking could have been counted on one or two fingers. Today it is the rule rather than the exception. Most agencies are staffed with art directors who are very knowledgeable about photographs. They invariably have an appreciation of its limitations and problems. Layouts which must be adhered to strictly are now almost relics of the pre-war era, except for valid instances where literal layouts are a necessary condition.

The 8 x 10 and 11 x 14 transparency or negative has long since fallen from its kingly position. The miniature and the reflex allow considerably more freedom, variety, exposures and speed than their giant cousins. Consequently pictures with mood and feeling can be secured positively every time. I can remember back to the days when I first made the rounds with my work—all of which was 35 mm. Ninety-nine percent of the reaction to the idea of using 35 mm. photography in advertising or editorial reproduction was horror.

Students coming into the art and photographic fields today are well trained and brimming with ideas and enthusiasm. Some find formulas for success and become trademarked by them. The good people keep their original conceptions fresh for some time. Competition today is much more real and one must strive hard to produce in order to satisfy the increasing demand for invention. In the old pre-war days most art directors were content to use only the old established photographers and artists. The big names were secure and the newcomer had a time breaking the ice. Now the situation is somewhat reversed. Every art director is constantly searching for new talent and is anxious to make his own personal "find." If the newcomer shows any talent he is grabbed up. This tends to stimulate competition and ideas between the established and the would-be established, and is good from the point of view of keeping our field more alive and in offering encouragement to the youngsters.

Having been one of the more fortunate people in the past, where a few

others and myself, through special training, were in a position to anticipate the direction that editorial and advertising art directors would eventually take, it was frustrating for us to contend with the general thinking of the period. The present situation is considerably different since one may now approach a problem in an intelligent and new way and be understood by his fellow workers.

Ben Rose, Photographer

taste sells the mass market...

Bad taste depends upon good taste for its bad name. Good taste has to be there upholding high standards so that bad taste can have something to corrupt. Bad taste likes to trade on good taste's reputation, but get quicker results, with less work.

Then, too, everybody knows that the higher the aesthetic goals, the greater the sense of achievement. We admire people who try hard. We deplore those who don't try hard. If those who try hard achieve success, we admire them doubly. Those who corrupt and degrade, we hate them twice.

Everyone can think of a thousand examples of bad taste that have sold mightily. The mass market knows this. But the mass market knows that it is more difficult to try harder, to uphold high standards, to use restraint. The mass market especially applauds this greater goal and better discipline over a long period of time.

So, does good taste sell the mass market? Definitely yes, given a long term test. And with more people these days learning that part of the difference between good and bad taste that can be learned, the long term test to prove good taste successful won't have to be so long.

*John H. Hoppin, Jr.
Boulevard Photographic, Inc.*

taste doesn't sell the mass market...

"No, 'good taste' does not sell mass markets. To borrow from Webster's definition, does the power of discerning and appreciating fitness, beauty, order or whatever constitutes excellence sell mass markets? Emphatically no!

But the picture constantly improves, thanks to a few courageous art directors and art buyers who have sparked up a great many back bones. And, I think, proven that 'good taste' can sell.

The essential area of simplicity is no longer scorned, rather, more and more accepted.

Jello, Knoll, Woman's Day to mention a few that immediately come to

my mind, continue their 'good taste' campaign and obviously sell.

The 'bad taste' examples are too numerous to mention and I don't wish to point my finger at 'bad taste' except to say all cluttered ads should be swept out the door and this would require a tremendous broom."

*Peggy Toland, Stylist
Boulevard Photographic, Inc.*

the public is on the limb...

My, what big questions you have, grand mal!

Of course there has been a marked change in taste in the post-war years. But then, when hasn't there? And aren't we a little too involved to judge and reach conclusions?

What we consider changes in public taste are often no more than new fads among the so-called tastemakers. We may shift from long, skinny to fat, squatty type; lift liquor sippers on horseback; sharpen our brushes and soften our lenses; we may tremble our line and flatten our color; tear edges and stagger our copy—whether all this reflects or creates a change in public taste is highly questionable.

The public has always been generously willing to look, to read, and to share in our fun. It always seems to have been ready for us. The logical conclusion is that it has always been more advanced than we. Someday, we'll lift our noses from the bark and discover, to our great surprise, that the public is sitting way out there on the limbs.

Leo Lionni, Art Director, Fortune Magazine

reason for moderate optimism...

Your first question, "Have you noticed any changes in the taste level of the market in the post-war years?" can be answered in *both* directions. Good taste is much more evident in advertising than before the war, but the volume of bad taste has also increased. I feel, however, that there has been a shift in the percentage relationship between the two, with good taste having a slight edge. The cause? Art directors and artists have become more adventurous and enterprising.

Are people more taste, style, fashion conscious? Definitely. How does such style consciousness affect product design? It's quite obvious that the product's appearance is now a first-rate sales factor. The clerk-less buying by sight (in the supermarket) or by mail-order (from newspapers or magazine ads) have affected product and package appear-

ance as well as sales promotion very favorably. . . . In the case of certain automobile designs, I must admit that people too often willingly sacrifice utility for an appearance which they feel will enhance social standing and display of wealth. . . . Illustration and photography have become more subtle in their approaches, and, in general, far more accurate in what they intend to convey. . . . It is better that we do not take the automatic continuance of a good taste level for granted, even if general standards indicate reason for moderate optimism. Our achievements are not impressive enough to warrant relaxation of professional and educational efforts. Besides, it's more fun to keep improving.

Will Burtin, Designer

a wide-spread ugliness . . .

What is said here is universally known but it needs to be reiterated. Physical environment exerts a pronounced influence upon people. Since the end of the second World War there has been considerable improvement made in architectural design of homes, schools, factories, commercial buildings and stores throughout the United States. Progress has been made in city and community planning, in parkways, in major arterial highways, bridges, power plants, shopping and recreational centers. Fifth Avenue is the showcase of the nation's business. Our finest achievement in visual merchandising is to be seen here. But while this progress and achievement is evident, there has been a vicious spread of ugliness across the broad acres of the commercial scene from coast to coast. And this ugliness is more persistent than the advance of order and progress. Our urbanized highways linking major cities are flanked with gasoline stations, hot dog stands, motels and other structures that lack any semblance of architectural design.

Automobile junk yards are common in this scene and blatant neons offend the eye with their strident flashing and splashing of angry light and discordant color. All this has a tendency to prepare people for the acceptance of ugliness as a daily diet. Perhaps this is what the public wants and prefers, but I'm inclined to think that it is mainly what tradespeople decide to present to the public.

It is because of this wide spread ugliness across our commercial scene that it is so important to turn the tide in the direction of controlled design of all our physical surroundings and help make a more decent world to live in.

taste, style, fashion, defined . . .

In the first paragraph of your letter you

say, "We at Art Direction Magazine feel that more people in the American market are taste conscious than ever before, that they are trading up in purchases for goods that are better styled, and that they are putting prestige before utility when they buy."

I will go along with that but mainly on the basis that a larger number of people are taste conscious because of increased population—I think there is a slightly higher percentage of taste than previously, but not significantly higher.

I'd like to limit the meaning of the words "taste", style and fashion as applied to your questionnaire in the following manner: *Taste*: The faculty of discrimination as to what is beautiful, refined, fitting. *Style*: Character, quality of expression in design; secondarily, equivalent of fashion. *Fashion*: Within the vogue, as a garment of the latest style.

taste is not better . . .

Have you noticed any change in the taste level of the market in post-war years? Is taste "better"? Different? And how?

Most assuredly I have noticed change in taste levels but whether it was due to consumer demands or the result of build-up of inducements to accept change, I do not know. I presume both these and several other motivations are back of the change.

I would say that taste is neither better nor worse, merely a fluctuation in kind without much "difference" of kind apparent anywhere. I wish I could discern a constant, progressive advance in the design of products, packages and merchandising, but all I see is a greater emphasis on "styling", change for the sake of change, which actually only trades one set of arbitrary shapes and colors for another set of unrelated, incidental elements mainly provoked by promotional gadgeteers. Mere change should not be mistaken for progress. There is a need to be *different*, as Hal Stebbins says, "not for the sake of being different but for the sake of doing a fresh job in a stale world."

package design lags . . .

I would exclude the visual presentation of advertising from this charge, for I believe real advancement has been made over the broad scope of advertising and, within certain areas, distinctive and vital contributions have been made to the design of the persuasive image. I make this claim in contradiction to an article in Art Direction of February 1957 by Norman Schoelles which maintained that package design was far in advance of advertising design. I have seen no package design exhibition com-

parable to the New York, Chicago, Los Angeles or San Francisco Art Directors exhibits of advertising design. And the supermarkets with which I'm acquainted display a motley array of confusing package images which slow up the process of the consumer's purchase decision. I have no difficulty in recognizing the superiority in advertising art direction and rendering skills over the average of design expression in packages and sales devices.

As to how different the change in taste is from pre-war days, I have already indicated (as my opinion) it to be more modification of kind rather than significant advance in the comprehension and application of design to our consumer commodities. It seems to me that the overwhelming number of American products and packages are *ugly*. They lack beauty in line, form or color. They are complicated in image and lack positive identity. I should hate to think that they are the measure of public taste in design. But they are for the most part the only things *available* and consequently are bought. My own shelves are full of packages that are horrible examples but I needed the contents and bought them in spite of distracting designs. There were no *better* ones *available* at the time and place.

Nor is the situation different in automobiles. Originality is completely lacking—and where is the difference in identity? With congestion of traffic and the slowing down of attendant business operations, we continue to make automobiles bigger, uglier and actually less efficient *socially*—and corrupt our economy in the process.

And who is responsible for this? Let someone else answer that, but it is my guess that the businessmen in control are mainly responsible as their opinions and preferences outweigh even consumer research in the final decisions. Business executives who are well-informed in a great many fields frequently are ignorant of the very aspects of design that are most profitable to them. These men who cast the deciding vote, all too often, rely on advice and information that results in sales restricting designs, rather than sales expanding designs.

This is not intended as an all embracing indictment. There are many creative and progressive executives in business and industry who make tremendous contributions to every phase of our economy and without them it would be impossible for the creative engineers and designers to play their part in the development of our culture.

artificial obsolescence . . .

Are people more taste, style, fashion

conscious? And how does this affect product design? Package design? Advertising and promotion? The whole pitch or sales approach to the market and the marketing strategy?

I would separate taste from style and fashion. Taste is the heightened consciousness of aesthetic values; the developed comprehension and discrimination of inherent qualities, primarily visual, that enables the chooser to select the items most likely to retain acceptable appearance over an extended period of time.

Style as character, quality of expression in design, probably has a bigger audience today than in the past. Style as synonymous with fashion unquestionably has a greater influence than in the past. Style and fashion *might* conform to good taste but they are just as likely to avoid it.

Specific industries and products are particularly suited to style and fashion change, others call for longer life expectancy in their design.

I like to think of those images which I designate as "permanent images" (product, package, trademark, etc.) intended for several years of service as distinct from the impermanent images (advertising, point-of-sale, display, etc.) which should be flexible, mobile, animated, subject to quick change for *new emphasis upon the fixed or permanent image* of product or package.

The effect on product and package design of this compelled change in style is to focus attention on forced or built-in obsolescence which is intended to make the consumer discontented with the product immediately after purchase and to prepare his appetite for the succeeding new style.

Normal obsolescence as opposed to artificial obsolescence permits the growth of reasonable development from the existing product to the future version without revolutionary stresses which are likely to bring about distresses.

I firmly believe in the efficacy of a substantial life expectancy in product and package design. (A product that I designed 31 years ago is still in use throughout the U.S. and is leader in its field. Another product that I designed 17 years ago is on a world market and holding its own against stiff competition. Other products of my design have retained their sales merits over like periods.) For advertising, I'd advocate the pursuit on all avenues of experimentation, exploration, orientation and the encouragement of revolutionary and shock-provoking innovations. The marketing strategy also should move along at this same high tempo of flexibility.

buyer wants utility plus...

Has brand advertising conditioned the buyer so that he takes for granted the utility and performance level of a nationally advertised product? And if this is so, will he willingly sacrifice utility for appearance?

It seems obvious that our nationally advertised products have attained and retained standards of quality and operation. Consequently, advertising has built consumer confidence in these products; when the consumer buys such products he gets "utility" plus appearance. I doubt that consumers would "willingly sacrifice utility for appearance." They may on occasions compromise on utility in favor of appearance if the looks of the article is the deciding factor. I think it is detrimental for all concerned when the consumer "sacrifices" utility for appearance. A compromise might be alright but not a surrender of use values.

There are many products wherein appearance is paramount: flowers, jewelry, decorative articles, luxury items, candy, certain garments, movies, and many other products. There may be other situations where the consumer will take appearance at the expense of utility. But I hope most Americans will always have a clear vision and a keen tactile sense for *utility and quality attendant upon persuasive appearance*. For over thirty years, I have endeavored to integrate utility and appearance in many national products, to help make the convenience more convenient to the user, to inject a new vitality into mass-produced products and their presentation at market, thus stimulating consumer preference for the *fittingly* designed article.

To achieve this, I believe in research—as much of it and in as many directions as possible. I have followed a specific kind of research for years, one that I cannot delegate to others but that must be done if I am to understand the design problem adequately. I think that researchers are apt to make people *conscious* judges of design and so people react differently as such than they do when they face the products with their emotional desires, unprompted by others, at point of sale. No consumer polls, statistical sales charts or even all the aids of motivational research will produce a design of attractive and satisfying values. It still requires a creative artist-designer to produce such a design. His special equipment qualifies him to bring to fruition objects that delight the eye, promote the desire to acquire, and give satisfaction in use.

In any case, the mass of people cannot visualize the new concept for form

or function. This is the province of the creative designer and the creative engineer and it is not until their joint product appears that the public can formulate any opinions about it. The whole scope of invention resides within the heads, hearts and hands of the creative minority who must know considerable about human values, human needs and dreams if they are to make a valid contribution to society.

individuality stultified...

Fashion dominates magazine illustration today resulting in a stultification of individual expression... there are skillful techniques going along blind alleys. Illustration of the distinction of that of Howard Pyle, George Bellows, Wallace Morgan, Norman Price, Rene Clarke and others are absent from today's magazines.

On the other hand, there is evidence of great "taste" in present day editorial, advertising and display photography. There is much creditable invention and progressive creativeness in American commercial photography. And this creative photography produced by artists, is directed to and accepted by the same audience that is supposed to be afraid of good design in product and package. **taste level greatly exaggerated...**

Is a higher taste-level here to stay? What new approaches are needed to meet this situation? Is the whole problem greatly exaggerated?

I'm not prepared to concede a "higher taste level" that is here to stay. I believe this is greatly exaggerated.

Since I believe that few, if any, products for industrial or consumer use are ever completely and finally developed to a fully satisfactory point, there is need for periodic improvement to meet more exacting demands and requirements in use.

To achieve this desirable result for everyone concerned, I believe there must be collaborative effort of the various departments: of research, manufacture, management, advertising, sales, design and wherever possible the consumer, for we are all of us consumers and we will all use products and services that require multiple minds and hands to produce and execute, and we all have opinions that do anything but clarify the issues.

I further believe that there should be opportunity for our young, creative artists to make the kind of contribution to our culture that they are capable of. The art schools exhibit inventive, creative skills but soon after the students are released they are forced into the mold of distressing conformity and shoddy performance of stale formulas that result in the mass of tasteless objects

that we see everywhere.

If we use our creative skills on a constantly ascending scale, there is a tremendous future for enriched living in America but this requires great effort for we must always remember that, as Ruskin said, "There is hardly a thing in the world that some one can't make a little worse and sell a little cheaper and people who consider price alone are this man's lawful prey." Those who believe this way are social termites that gnaw at the foundations of our economy.

During the first half of this year there was circulated in the U.S. an exhibition of household items under the title of "Design in Scandinavia". It included kitchen and diningroom utensils and tools, textiles, furniture, lighting fixtures and a package or two. Irrespective of one's preferences, there was evidence of general audience approval and appreciation of the entire exhibit and the individual items. They were fittingly designed to the end that they were beautiful in shape within form, in honest use of materials so that they imparted specific character to the articles, in textural and other inherent qualities, in transparency or opacity, in color and in the variety of qualities infused into articles of everyday use. They were universally appealing and doubtless would keep the cash registers jingling if they were available in this country, but for the most part they are not and we do not have anything equivalent in domestic products.

but where is beauty?...

There is one ingredient in the high standard of American living that is conspicuous by its absence. This is *BEAUTY*. It is evident in woman where it is constantly promoted and advertised but otherwise it is scarce throughout our commercial surroundings. There is nothing wrong with beauty, and plenty that is right with it, especially in its quality to make our total environment more pleasant. In man-made products, "beauty" cannot be accidental—it must be designed into each article. And to have beauty as an enriching influence in life the talents of the artists must be encouraged and given scope, for the artists understand the human hunger for beauty and have the capabilities to produce it.

Jo Sinel, Designer

emphatic style is not taste...

It seems to me that there is a discernible elevation of the taste level in most consumer goods with the exception of the automobile. Generally speaking, one sees less "schmaltz", less "jazz" in goods that are selling to the greatest number

of people. Even juke boxes are getting better looking.

I do not think there is any retrogression from a base level of taste, and this base has been raised gradually during the thirty years of my professional life. However, the gently rising curve of taste oscillates in its ascent. We go through temporary periods of design vulgarity. At its lowest point, however, taste today is not so objectionable as it was in the days before design consciousness evolved.

Now customers discuss taste as if it had always been part of their conscious lives. In the past there was only a small selective group of taste-critical buyers. Now taste is generally accepted as prime consideration in sales.

The appeal of appearance is widely articulated; style and fashion are sought actively in all goods. Not every consumer is qualified to judge good taste. But most manufacturers seek to provide it by every means at their command. When they succeed, people do, in fact, buy good taste. When manufacturers merchandise bad taste (as unfortunately they sometimes do) many people are still persuaded to buy this bad taste calling it style or fashion.

Happily, there is a simple justice that decrees that badly designed products even when they are bought as good design do not build lasting consumer loyalty.

Today appearance is demanded in all types of equipment which, in former years, were considered beyond design's province. Currently, Raymond Loewy Associates is working on industrial equipment of surprising range: spinning machines, paper die cutting and creasing presses, heavy electric switch boxes, electronic measuring devices, a thermal recording instrument.

In these cases appearance serves corporate purposes and is not intended to appeal to the fickle impulse market.

Still, levels of taste can be gauged by the accretion of little good tastes which develop at all points—in plants, laboratories, public spaces, roadside diners as well as in the home or in the theater.

In aggregate there is every evidence that good taste is penetrating all aspects of our lives.

If there is any fear of the present state of taste, the excesses are occurring, it seems, precisely where emphatic style is the principle selling argument. This is the case of the automobile which is being sold today as a high fashion symbol of status. As with honesty, taste should be expressed in real not showy effort. Talk too loudly about your honesty and your taste, and people will begin to suspect both.

Raymond Loewy, Designer

taste... better but ethereal...

... Taste has, to oversimplify, moved in two directions. One, it has become better—if we can accept the dictates of the design leaders as "better". Two, it has become ethereal, more evanescent, less related to anything real.

On the one side, certainly, is the fact that taste *has* become better. In many product areas the last decade has brought sharper and sharper competition—sometimes starting from no where at all. There are different "feels", different basic qualities, different visual impressions, different benefits.

In clothing and furniture, for example, the average buyer now deals with a larger, richer, more variegated market than he did. He is exposed, in his shopping expeditions, to more articles—and these are of wider range.

Take for example the bargain store. It may sell inexpensively designed and produced goods. On the other hand, it may be one of the ever-huger discount houses, offering name brands, topnotch designers and quality workmanship at prices to compete with the bargain basement.

greater buyer discrimination...

Under these circumstances (as in classic-type FM, which has finally made its place in the market) the consumer smartens up quite quickly, and he shows greater discrimination in his choices. That, after all, is what we usually mean by taste. Flatware used to be silverware—now it is competing with stainless steel; and the domestic products are competing with seven countries' designers in both silver and steel. The consumer catches on, and he learns to establish some sort of criteria for himself, and to demand satisfaction at the counter in this field as in many others.

more sophistication...

Part of this same situation is that our society has become more complex, more sophisticated. A hundred years ago a woman wore a diamond as evidence of her husband's devotion and position. But currently mink, her own car, another bedroom, a third bath, a summer place or a trip to Mexico are all legitimate evidences of that affection and position. Today's woman may, in fact, prefer several of the more ephemeral symbols over the nineteenth century One and Only.

More symbols, of course, are available to today's woman. But this is not the only reason for her choices. Any one of the symbols suggested has many more meanings now than it did a hundred years ago. Her style of life can be described by going to Mexico *and* having a mink stole, whereas it used to be that not enough people knew where Mexico was

or what mink looked like to interpret those cues. Then she was better off with a solitaire.

values have changed...

Secondly, taste has changed because our values have changed. In many ways, taste has become less and less relevant to what we traditionally call "value", more and more relevant to product qualities which we tend to doubt even exist outside of dreamland. Here, of course, we refer to what Social Research calls the "brand image".

In a period — more than ten but not so very many years ago — when distribution was uncertain; when the cleanliness, safety and just plain honesty of products might reasonably be doubted; when merchandising was a profession which all too often served only a small population; advertisers and advertising people found that one gold-paved road to the consumer's heart was to tell him, in detail, about the product. One learned, from the ads, the product's function, how it is built, what it contained and what sort of a noise it made when it was turned on.

Now the consumer is satisfied that most of these problems have been reasonably well solved (though he or she is still open-minded about the possibilities of doing them still better). If there are, under the housewife's wandering fingers, ten brands of soap flakes all of which remove dirt, have mild bleaching actions, make colors nice and bright, don't rot the thread and do leave the living organism reasonably intact; if all this is available blindfolded, why get hot and bothered over notions that one contains more real soap or is less toxic.

When cake mixes are so well-formulated that they'll bake themselves in the hands of a 4-year-old (see Christmas catalogues), why should the housewife climb over shopping carts or rush from store to store to find one that contains soda?

Sensibly enough, today's woman turns her attention to non-engineering qualities of these products. She puts out her inner antennae to determine which company manufacturing these products she finds friendliest, which one's advertising is most bearable (given the advertising din in the mass media), which one pays off in just non-glare, in notions of digging in and giving her her money's worth unbeknownst, as it were. Intangible, non-rational qualities have a great deal of importance to today's housewife.

So too with clothes. Social Research studies have shown that women today dress themselves to suit the role which they feel they occupy. Today's woman tends to be "casual" whether she is actually living the suburban casual life,

or is, in fact, a mid-city dweller. Depending on her class, she buys her clothes where she is sure they will be in good taste — and unless she has no knack at all, they usually are. It is really only in the lower classes that a certain amount of flamboyant feminine display is still expected in party clothes.

Thus it might be said that the taste level of the entire consuming public is rising. The symphonies, operas and ballets play to packed houses. Record companies do phenomenal business with their so-called "long hair" albums. Art museums pack people in the special Picasso showings.

is taste better?...

The question becomes, however, is the taste really better — and whose taste is it? From our point of view, we can say that mass taste does seem to be better. That is, people are buying more and more well-designed products — products that are both functional and attractive. But in many cases, such products are all that is offered. Studies have shown that frequently, if left to their own devices, people would still select products whose appearance, from the standpoint of design, might be considered to be in bad taste.

So the basic question remains — whose taste is it? The consumer is being sold the products of the various designers as being "in good taste". Advertising, important taste leaders here come to the fore. What the good designers turn out, we are told, must be in good taste.

If we accept this dictum, we can assume that the taste level will continue to rise. It may be a long, slow process but progress has been made in the past decade. It will probably continue to be made.

*Harriett Bruce Moore
Social Research, Inc.*

discretionary income...luxury thinking...

It is perfectly obvious, based on countless observations and studies, that the mass American taste and culture levels have made immense strides upward. For instance, in the pocketbook market, scores of extremely serious classics in philosophy and social thought have become popular successes such as: Benedict's "Patterns of Culture", Riesman's "Lonely Crowd", and Langer's "Philosophy in a New Key". Such paper-back lines as the Mentor and Pelican series are tapping into a new mass taste for the finest expressions of human thinking.

Based on several studies of the younger families in Metropolitan Chicago, we find that the levels of education have risen considerably between generations.

In addition to more schooling, the typical young adult has much broader horizons from traveling, exposure to the mass media, and a sense of curiosity engendered by a feeling of economic security. Since this generation has not been waging a bare struggle for subsistence, it has had the means and the leisure to become sophisticated and taste-conscious.

We are not in a subsistence economy. The average family has discretionary income to afford better things. People today take a deep interest in the symbolic meaning of goods rather than in their bare utility features. As a matter of fact, the consumer takes it for granted that all products today are technically very good. He is interested in the symbolic differences between goods, such nuances as are created by style, packaging, color, the non-verbal associations attached to the product.

The automobile success stories of the past 5 years have all been design successes. Public judgment of the new Edsel is almost entirely based on its design qualities. We find in our studies of retail stores that the consumer is more and more choosing stores on the basis of the store personality rather than on any difference in price levels. Fixtures, windows, advertising style, atmosphere, all of these intangibles weigh the balance in consumer selection.

The mass retailers have had to raise their sights and their styling tremendously to keep up with their changing markets. Their customers have acquired a sense of taste and style where they are no longer satisfied merely with the lowest prices. Sears Roebuck stores offer home decorator counseling services, high style advertising for soft lines, and Paris fashions in their catalogs.

Chain grocery stores are opening bigger and more beautiful stores in new shopping centers. Such enormously successful shopping centers as Hudson's Northland in Detroit attract the mass consumer with beautiful decor and colorful atmosphere.

Certainly the character of modern advertising should reflect these changes in the consumer taste patterns. It is easy to point to scores of advertising successes which have created a rich brand personality, not by pointing at functional factors, but through softer symbolic approaches. Sales records attest the success of such current campaigns as Hunt Foods, Instant Sanka, Scott Soft Weave, which appeal to the mass taste with muted tones rather than the strident voice of the pitchman.

It is difficult to see how this constant widening of mass taste and sophistication will be halted unless there is some huge catastrophe. The mass man will not easily

that we see everywhere.

If we use our creative skills on a constantly ascending scale, there is a tremendous future for enriched living in America but this requires great effort for we must always remember that, as Ruskin said, "There is hardly a thing in the world that some one can't make a little worse and sell a little cheaper and people who consider price alone are this man's lawful prey." Those who believe this way are social termites that gnaw at the foundations of our economy.

During the first half of this year there was circulated in the U.S. an exhibition of household items under the title of "Design in Scandinavia". It included kitchen and diningroom utensils and tools, textiles, furniture, lighting fixtures and a package or two. Irrespective of one's preferences, there was evidence of general audience approval and appreciation of the entire exhibit and the individual items. They were fittingly designed to the end that they were beautiful in shape within form, in honest use of materials so that they imparted specific character to the articles, in textural and other inherent qualities, in transparency or opacity, in color and in the variety of qualities infused into articles of everyday use. They were universally appealing and doubtless would keep the cash registers jingling if they were available in this country, but for the most part they are not and we do not have anything equivalent in domestic products.

but where is beauty?...

There is one ingredient in the high standard of American living that is conspicuous by its absence. This is *BEAUTY*. It is evident in woman where it is constantly promoted and advertised but otherwise it is scarce throughout our commercial surroundings. There is nothing wrong with beauty, and plenty that is right with it, especially in its quality to make our total environment more pleasant. In man-made products, "beauty" cannot be accidental—it must be designed into each article. And to have beauty as an enriching influence in life the talents of the artists must be encouraged and given scope, for the artists understand the human hunger for beauty and have the capabilities to produce it.

Jo Sinel, Designer

emphatic style is not taste...

It seems to me that there is a discernible elevation of the taste level in most consumer goods with the exception of the automobile. Generally speaking, one sees less "schmaltz", less "jazz" in goods that are selling to the greatest number

of people. Even juke boxes are getting better looking.

I do not think there is any retrogression from a base level of taste, and this base has been raised gradually during the thirty years of my professional life. However, the gently rising curve of taste oscillates in its ascent. We go through temporary periods of design vulgarity. At its lowest point, however, taste today is not so objectionable as it was in the days before design consciousness evolved.

Now customers discuss taste as if it had always been part of their conscious lives. In the past there was only a small selective group of taste-critical buyers. Now taste is generally accepted as prime consideration in sales.

The appeal of appearance is widely articulated; style and fashion are sought actively in all goods. Not every consumer is qualified to judge good taste. But most manufacturers seek to provide it by every means at their command. When they succeed, people do, in fact, buy good taste. When manufacturers merchandise bad taste (as unfortunately they sometimes do) many people are still persuaded to buy this bad taste calling it style or fashion.

Happily, there is a simple justice that decrees that badly designed products even when they are bought as good design do not build lasting consumer loyalty.

Today appearance is demanded in all types of equipment which, in former years, were considered beyond design's province. Currently, Raymond Loewy Associates is working on industrial equipment of surprising range: spinning machines, paper die cutting and creasing presses, heavy electric switch boxes, electronic measuring devices, a thermal recording instrument.

In these cases appearance serves corporate purposes and is not intended to appeal to the fickle impulse market.

Still, levels of taste can be gauged by the accretion of little good tastes which develop at all points—in plants, laboratories, public spaces, roadside diners as well as in the home or in the theater.

In aggregate there is every evidence that good taste is penetrating all aspects of our lives.

If there is any fear of the present state of taste, the excesses are occurring, it seems, precisely where emphatic style is the principle selling argument. This is the case of the automobile which is being sold today as a high fashion symbol of status. As with honesty, taste should be expressed in real not showy effort. Talk too loudly about your honesty and your taste, and people will begin to suspect both.

Raymond Loewy, Designer

taste... better but ethereal...

... Taste has, to oversimplify, moved in two directions. One, it has become better—if we can accept the dictates of the design leaders as "better". Two, it has become ethereal, more evanescent, less related to anything real.

On the one side, certainly, is the fact that taste has become better. In many product areas the last decade has brought sharper and sharper competition—sometimes starting from no where at all. There are different "feels", different basic qualities, different visual impressions, different benefits.

In clothing and furniture, for example, the average buyer now deals with a larger, richer, more variegated market than he did. He is exposed, in his shopping expeditions, to more articles—and these are of wider range.

Take for example the bargain store. It may sell inexpensively designed and produced goods. On the other hand, it may be one of the ever-huger discount houses, offering name brands, topnotch designers and quality workmanship at prices to compete with the bargain basement.

greater buyer discrimination...

Under these circumstances (as in classic-type FM, which has finally made its place in the market) the consumer smartens up quite quickly, and he shows greater discrimination in his choices. That, after all, is what we usually mean by taste. Flatware used to be silverware—now it is competing with stainless steel; and the domestic products are competing with seven countries' designers in both silver and steel. The consumer catches on, and he learns to establish some sort of criteria for himself, and to demand satisfaction at the counter in this field as in many others.

more sophistication...

Part of this same situation is that our society has become more complex, more sophisticated. A hundred years ago a woman wore a diamond as evidence of her husband's devotion and position. But currently mink, her own car, another bedroom, a third bath, a summer place or a trip to Mexico are all legitimate evidences of that affection and position. Today's woman may, in fact, prefer several of the more ephemeral symbols over the nineteenth century One and Only.

More symbols, of course, are available to today's woman. But this is not the only reason for her choices. Any one of the symbols suggested has many more meanings now than it did a hundred years ago. Her style of life can be described by going to Mexico and having a mink stole, whereas it used to be that not enough people knew where Mexico was

or what mink looked like to interpret those cues. Then she was better off with a solitaire.

values have changed...

Secondly, taste has changed because our values have changed. In many ways, taste has become less and less relevant to what we traditionally call "value", more and more relevant to product qualities which we tend to doubt even exist outside of dreamland. Here, of course, we refer to what Social Research calls the "brand image".

In a period — more than ten but not so very many years ago — when distribution was uncertain; when the cleanliness, safety and just plain honesty of products might reasonably be doubted; when merchandising was a profession which all too often served only a small population; advertisers and advertising people found that one gold-paved road to the consumer's heart was to tell him, in detail, about the product. One learned, from the ads, the product's function, how it is built, what it contained and what sort of a noise it made when it was turned on.

Now the consumer is satisfied that most of these problems have been reasonably well solved (though he or she is still open-minded about the possibilities of doing them still better). If there are, under the housewife's wandering fingers, ten brands of soap flakes all of which remove dirt, have mild bleaching actions, make colors nice and bright, don't rot the thread and do leave the living organism reasonably intact; if all this is available blindfolded, why get hot and bothered over notions that one contains more real soap or is less toxic.

When cake mixes are so well-formulated that they'll bake themselves in the hands of a 4-year-old (see Christmas catalogues), why should the housewife climb over shopping carts or rush from store to store to find one that contains soda?

Sensibly enough, today's woman turns her attention to non-engineering qualities of these products. She puts out her inner antennae to determine which company manufacturing these products she finds friendliest, which one's advertising is most bearable (given the advertising din in the mass media), which one pays off in just non-glare, in notions of digging in and giving her her money's worth unbeknownst, as it were. Intangible, non-rational qualities have a great deal of importance to today's housewife.

So too with clothes. Social Research studies have shown that women today dress themselves to suit the role which they feel they occupy. Today's woman tends to be "casual" whether she is actually living the suburban casual life,

or is, in fact, a mid-city dweller. Depending on her class, she buys her clothes where she is sure they will be in good taste — and unless she has no knack at all, they usually are. It is really only in the lower classes that a certain amount of flamboyant feminine display is still expected in party clothes.

Thus it might be said that the taste level of the entire consuming public is rising. The symphonies, operas and ballets play to packed houses. Record companies do phenomenal business with their so-called "long hair" albums. Art museums pack people in the special Picasso showings.

is taste better?...

The question becomes, however, is the taste really better — and whose taste is it? From our point of view, we can say that mass taste does seem to be better. That is, people are buying more and more well-designed products — products that are both functional and attractive. But in many cases, such products are all that is offered. Studies have shown that frequently, if left to their own devices, people would still select products whose appearance, from the standpoint of design, might be considered to be in bad taste.

So the basic question remains — whose taste is it? The consumer is being sold the products of the various designers as being "in good taste". Advertising, important taste leaders here come to the fore. What the good designers turn out, we are told, must be in good taste.

If we accept this dictum, we can assume that the taste level will continue to rise. It may be a long, slow process but progress has been made in the past decade. It will probably continue to be made.

Harriett Bruce Moore
Social Research, Inc.

discretionary income...luxury thinking...

It is perfectly obvious, based on countless observations and studies, that the mass American taste and culture levels have made immense strides upward. For instance, in the pocketbook market, scores of extremely serious classics in philosophy and social thought have become popular successes — such as: Benedict's "Patterns of Culture", Riesman's "Lonely Crowd", and Langer's "Philosophy in a New Key". Such paper-back lines as the Mentor and Pelican series are tapping into a new mass taste for the finest expressions of human thinking.

Based on several studies of the younger families in Metropolitan Chicago, we find that the levels of education have risen considerably between generations.

In addition to more schooling, the typical young adult has much broader horizons from traveling, exposure to the mass media, and a sense of curiosity engendered by a feeling of economic security. Since this generation has not been waging a bare struggle for subsistence, it has had the means and the leisure to become sophisticated and taste-conscious.

We are not in a subsistence economy. The average family has discretionary income to afford better things. People today take a deep interest in the symbolic meaning of goods rather than in their bare utility features. As a matter of fact, the consumer takes it for granted that all products today are technically very good. He is interested in the symbolic differences between goods, such nuances as are created by style, packaging, color, the non-verbal associations attached to the product.

The automobile success stories of the past 5 years have all been design successes. Public judgment of the new Edsel is almost entirely based on its design qualities. We find in our studies of retail stores that the consumer is more and more choosing stores on the basis of the store personality rather than on any difference in price levels. Fixtures, windows, advertising style, atmosphere, all of these intangibles weigh the balance in consumer selection.

The mass retailers have had to raise their sights and their styling tremendously to keep up with their changing markets. Their customers have acquired a sense of taste and style where they are no longer satisfied merely with the lowest prices. Sears Roebuck stores offer home decorator counseling services, high style advertising for soft lines, and Paris fashions in their catalogs.

Chain grocery stores are opening bigger and more beautiful stores in new shopping centers. Such enormously successful shopping centers as Hudson's Northland in Detroit attract the mass consumer with beautiful decor and colorful atmosphere.

Certainly the character of modern advertising should reflect these changes in the consumer taste patterns. It is easy to point to scores of advertising successes which have created a rich brand personality, not by pointing at functional factors, but through softer symbolic approaches. Sales records attest the success of such current campaigns as Hunt Foods, Instant Sanka, Scott Soft Weave, which appeal to the mass taste with muted tones rather than the strident voice of the pitchman.

It is difficult to see how this constant widening of mass taste and sophistication will be halted unless there is some huge catastrophe. The mass man will not easily

surrender his tremendous economic and social gains of the past two decades. He devoutly believes he is entitled to the way of life which formerly belonged to a relative handful.

Pierre Martineau, Chicago Tribune

expansion . . . elegance . . . refinement . . .

Expansion, elegance, refinement — these are the three words that express most clearly the changing taste in America today. There is a willingness to try new things, a desire for esthetic as well as functional satisfactions, and a search for refinement rather than ostentation. The people of the United States are catching up with the changed realities of their civilization and are relying less on frontier virtues than on the "civilized" tastes of a more bourgeois mode of life. Culture has become respected. More than that, culture has become contagious.

This change in taste is of enormous importance for American industry as a whole and will continue to have a dramatic impact on consumer preferences in design, color, form and material.

The task of American industry and advertising is to understand and satisfy the needs of the new era with its overtones which are almost Victorian, even if in a quieter, simpler, more modern way. The market calls for products that will answer the consumer demand for greater elegance, graciousness, intimacy and individualism. It calls for products which will combine the useful with the esthetic and will be recognized by the public as both intelligent and refined.

There is, for instance, a demand for great simplicity in design. Ornate silverware encounters much greater resistance among newly weds than it did in the past. There is a greater demand for color, although there is a tendency to accept the colors displayed by the big stores rather than to experiment, and there is a resistance to harsh, exotic color combinations.

Synthetics are acceptable today wherever they closely resemble conventional materials used in the past. People want the convenience of the new combined with time-honored esthetic values. A nylon table cloth that looks like organdy, for example, will meet with greater consumer approval than a heavy plastic with excellent wearing and obvious labor saving qualities. Stainless steel in hollow-ware is considered acceptable because its texture is close to that of pewter while, at the same time, it requires no polishing.

In America's changing taste patterns

there is a dichotomy between what is socially accepted and what is right for individual needs. There is much the manufacturer can do to fill consumer demand for every-day education through his products. At the same time, it is significant that even people in modest circumstances are willing to pay high prices for monogrammed towels or for one individual touch in the living room.

There is very little isolationism left in American taste. There are more foreign books in translation, more foreign art shown and reproduced, more foreign wine consumed than ever before.

That this change in American taste is a lasting one, is indicated by the fact that it reaches into every area of life, and that it is encouraged and supported by greater prosperity, the role of the mass media in creating esthetic values among consumers, the exposure of many Americans to other cultures either during World War II or in personal travel since then, and the fact that art classes and visits to museums are multiplying.

The whole contemporary esthetic trend will increasingly influence the competitive efforts of American industry. When physical differences among products are negligible, it will be the product which first catches up with the esthetic demands of the public that will inevitably run away from the field.

Advertising has a real role to play in this national development. Not only must it underscore the esthetic values of the product it sells but it must convey to the reader, through layout, art work and copy, that his intimate demands are understood, appreciated and satisfied.

*Ernest Dichter, President
Institute for Motivational Research*

the apparent faster pace . . .

I am sure no one will doubt that there has been a tremendous change in taste in the past decade. Overwhelming examples are the changes in style of cars, clothing, popular music, movies and TV programs.

Changes in style and taste are, of course, always occurring but one may wonder why the apparent faster pace as time goes on. As in any other explanation involving people's behavior there is no single or simple answer.

The obvious reason is the progress of mass communications, but there are other factors to consider. For one thing, the greater distribution and variety of products have accelerated the changes in style and fashion. Also, mass production and the mass market not only permits but requires an increase in qualita-

tive differences between products. With so much material major differences are difficult to obtain, but this is not hard to overcome because industry can easily and quickly design, produce and distribute a wide variety of products with more or less slight but important taste-creating differences.

Just what is taste? Does taste mean the same thing today as it did a generation or two ago? We believe that it connotes much more than it did. However, the task of trying to explain what taste means reveals not only the difficulty in determining a taste level but in evaluating whether it is better or worse than taste of the past.

Today, as in the past, certain leaders set the pattern for styles and tastes. However, leaders today are more numerous than ever with a greater variety of reasons for their leadership status. For example, we have the "idols", such as movie actors, TV stars, singers, musicians and comedians, in addition to the more personal leaders in schools, clubs and similar social groups.

Probably the most important thing about taste today is the part it plays in the development of social relationships. It used to be that "better" taste was considered to be a more conservative taste. But, today, there is greater acceptance for the more "extreme" or "latest" style. Acceptance of taste change also crosses cultural lines more than in the past. It is not confined so much by age, social class, income or dwelling area.

Taste has become an important topic of conversation — continually testing others' tastes as a source of interest and entertainment. Consequently, a person becomes better able to talk about tastes on more subjects. This more or less superficial but broad contact with "taste" creates less independence of taste.

It is doubtful, however, that the objects or things around which tastes are built are given any real meaning in private and personal values. Although it is considered more important to know what the taste preferences are than to conform to them or even like them, there is a tendency to go along with the mob. That is to say, in the consumer's taste the reason for a particular style of car being best is because it is the most popular or apparently the most popular. Or it can take on a circular reasoning, it is the most popular because it is the best.

What are these changes in taste leading to? The consumer will have a lot more to learn than in the past. More products and more subtle differences between products will require a greater variety of tastes. Taste changes will cross social class lines and reduce differences

between class levels. All of this vast change taking place will increase the consumer's knowledge of the goods available. The better-informed consumer developing tastes for more things, consequently will acquire more and more possessions.

*Dr. Morgan Neu
Daniel Starch & Staff*

a theory about "good taste"...

American tastes are quite varied. To really understand them, we must somehow explain why tastes differ from person to person, and why each person holds his taste preference system rather than some other one. One way to find an answer to these questions is to investigate how tastes develop.

"Taste" refers to the sensations or experiences people prefer. These preferences start very young in life, and, of course, are quite rudimentary at that stage. To the very young child, hunger is a bad sensation, and feeling well-fed is a good sensation, but the design of his crib, or the embroidery on his pillowcase are of very little consequence.

Taste preferences develop with age, as the child learns to live in society. The sensations that are pleasant to him as an infant are more "animal" than civilized. He likes to put everything in his mouth, he prefers to eliminate waste material spontaneously, he bites, he scratches, he kicks, hits, cries, as he feels like it, as no civilized adult would ever do. In short, as a child, his basic impulses gain expression without any censorship at all.

With time, the coarse differentiations between pleasant and unpleasant sensations becomes highly refined and extremely subtle, so that the "sensitive" adult can derive pleasant sensations from the design of a chair, while at the same time consider some other chair, which is only very slightly different, to be quite unpleasant.

Not only do taste preferences become more differentiated as the child grows up, but the nature of them changes drastically. This drastic change marks the difference between the child and the adult.

As the child grows up, his animal behavior becomes less and less acceptable to the adults in his world, and he begins to be punished for this way of life. Because punishment is unpleasant, so, too, the animal way becomes unpleasant, or bad tasting. He learns to enjoy the civilized experience of controlling the direct expression of impulses, and now these controlling ex-

periences begin to stand for good tasting experiences.

Good taste becomes the civilized control of his impulses, as well as a preference for those design forms which symbolically communicate control, and bad taste becomes the "vulgar" expression of animal impulses and those design forms which symbolically communicate unrestrained impulsivity.

We might stop here and talk about the kinds of design forms which symbolically communicate impulse acceptance and impulse rejection. Let me mention a few examples. Cleanliness is a kind of impulse control, so that "clean" designs are likely to be in good taste. Rational and logical thinking is also a control, so that "intellectual" design is also in good taste. On the other hand, loud, bright, full colors tend to signify impulse expression, so that only subdued colors, or the restrained use of color, are considered in good taste.

While everyone learns to control impulses, the degree of control they learn varies from person to person. Thus, some people are very impulse controlling, while others are considerably more free in directly expressing their impulsivity. Consequently, tastes differ from person to person.

As well, these taste differences do not pattern themselves randomly among people. Rather, certain kinds of taste preferences are shared by certain kinds of people, and other taste preferences by other kinds.

For example, the taste preferences of the higher socio-economic status groups tend to be quite different from that of the lower socio-economic status groups. (Actually, taste differences are more complicated than this, but to simplify the discussion, let's talk only of two groups—higher and lower.)

If we use our impulse theory, we can say that the higher group tends to consider those impulse-controlling experiences in better taste than the lower group. The lower group still thinks that some of the "animal" experiences are in good taste. (Even though they probably wouldn't use the term "good taste" to describe them, since they don't articulate in this way.)

Since the degree to which people reject or accept the spontaneous expression of animal impulses varies with socio-economic status, it is not surprising that their taste preferences (which reflect their attitudes toward impulsivity) vary in the same way.

Thus, the higher group will prefer a "conservative" automobile, or a basic black dress in "quiet good taste", while

the lower group will prefer a brightly colored automobile with dominant tailfins and plenty of brass, and a "youthful" red dress with plenty of buttons, bows, ribbons, and lace.

These, to the lower group, are good tasting, pleasant experiences. They don't understand the lifeless and uninteresting taste choices of the higher group. However, they are not offended or threatened by them. They would just as soon leave them be.

But interestingly, the higher group is not nearly as tolerant of taste choices they don't agree with. (Once in a while the higher group will accept a lower group preference as their own, such as in the case with New Orleans jazz, but this is more the exception than the rule.)

This difference in the attitude toward the taste preferences of the other group is quite revealing. It tends to support our theory that design preferences and good taste choices are reflections of a person's attitude towards impulses. Clinically, we know that people who would deny their impulsivity are disturbed by seeing impulses expressed by others. However, people who accept their impulsivity are more likely to be bewildered than disturbed by seeing others deny them.

Designers in industry, who are almost always members of the higher group, are often quite disturbed by the lower group's "vulgar" tastes. They often feel a compelling need to change them. However, since these tastes are not arbitrary, but intrinsically related to the personalities of the people who hold them, they are not easily changed. The higher group's "good taste" will not do for the lower group, and they will not accept it.

This is a problem only for the commercial artist, or the industrial designer, but not for the artist who is concerned with creating art, rather than selling merchandise.

Art transcends the good taste concept, since it is not concerned with providing pleasant experiences, but rather with the whole of the human condition. Terms like "good taste" or "bad taste" do not apply to the work of a Picasso or a Michelangelo. It would be inappropriate and rude to use them in this way. "Good taste" and "bad taste" are consumer concepts, and those who design for the consumer must somehow come to terms with them. There is always the possibility that the higher group designer will create new forms which he considers to be in good taste, and which will be satisfying to the lower group.

*Myron J. Helfgott, President
Package Research Institute
an affiliate of Lippincott & Margulies*

TRENDS IN ADVERTISING DESIGN

*ADs report on what's new in travel,
industrial, financial, home furnishings,
appliance and silverware advertising*

design and redesign in appliance advertising

by Budd Hemmick,
Kenyon & Eckhardt Inc.

Probably the single most important fact of life in appliance merchandising today is *competition*. It is intense, imaginative, and constant. And it furnishes the art director with a challenge and an opportunity he has not always had.

This constant jockeying for sales leadership is making today's refrigerators, TV sets, and other appliances better and better. It has made appliance marketing very much like the automobile business. Products are continually being redesigned—on an annual basis or even more frequently—to embody new customer appeals. And these appeals can be broken down, roughly, into two kinds: styling and performance. Both depend greatly on art directors for their sales power.

styling as a sales point

As the automotive people discovered long ago, styling is often the main reason why people buy your product. It has now become an important feature of appliances of all kinds. Kitchen equipment, for example, can no longer be called "white goods" very accurately since it comes in many different colors. Beauty of line is important. And so are the built-ins. How should an art director sell these styling features?

For one thing, this new emphasis on style and color has made color advertising extremely important. Its premium in cost can be more than offset by the increase in readership its dramatic quality adds. In this advertising, we use color photography more than ever before, for it can now be controlled accurately. The inherent credibility of your product claims in an actual photograph is so much greater than in an artist's conception that we use photography wherever possible.

The advertising of TV sets, radios, high fidelity and other allied products has always emphasized cabinet beauty. There are many ways of handling such products, but the so-called "catalog" ad has always been extremely effective. By

using a studio with a large floor area, we have sometimes been able to show many TV sets in a single picture, rather than in many small ones. Under proper conditions, finishes can be accurately portrayed, and yet the overwhelming impact of a single powerful photograph is obtained.

performance

Of course, styling is not the whole story. Performance features are often the important part of the sales story. In these cases, the customer advantage must be demonstrated simply and dramatically with an unusual pictorial treatment that works closely with headline and copy. And yet, I feel it is extremely important that even where performance features are the principal subject of the ad, a look of quality and product attractiveness must be retained. Sell the product feature hard, but do not let it ruin the brand image you have tried so long to establish. "Hard sell" does not have to look cheap.

layout

In appliance advertising as in other kinds, good layout enhances the effect of the entire ad. In many of our products, it can assume an almost functional role. For example, one of the principal sales features of the new RCA Victor TV sets is the new thinner cabinet. Over and above what we do in actual pictures to demonstrate this new space-saving feature, the layout as a whole can help communicate the point. We call new RCA Victor TV "Lean and Clean." We try to have our layouts "lean and clean," as well. In the same way, if the sales approach is "elegance," the layout treatment can do much to communicate it.

color tv

Moving to another medium of advertising, color television is becoming a brand new challenge to art directors working on appliance advertising. As more and more commercials come to be produced in color, producers will often be able, in my opinion, to make good use of the specialized training and techniques of art directors. At Kenyon & Eckhardt, we produce more TV commercials in color than any other agency.

Just what is going on in some of specific fields of advertising? Do these trends bear out our observations regarding the taste level of the market?

To shed some light on this question, Art Directors asked several top art directors from leading agencies to comment on what's new and why in fields with which they are most familiar. As might be anticipated, these comments are much more specific, more closely tied to an immediate problem unique to one industry than the more general observations regarding taste levels. Their comments follow.

And we have found it rewarding to have the art director work in cooperation with the TV producer to get the most out of color.

There are several ways in which art directors can be of service. In the early days of magazine color advertising, color was not always used correctly. Color TV has had to suffer through some of the same growing pains. When color first came to television, commercials sometimes suffered from an over-abundance of color. But in TV as in print, you must *design* for color. It should be saved for the important spots, not dissipated needlessly. As more agencies get into the production of color commercials, I feel that it will be helpful to design a "Color Plan" for the commercial. This, of course, should be the work of an experienced art director.

Throughout all phases of appliance advertising, the art director's role is basic, for the competitive edge between manufacturers is often not a broad one. The contribution of the art director may frequently provide much of the difference between success and failure.

in silverware advertising the struggle is to create obsolescence

says O. Paccione,
Grey Advertising Agency, Inc.

Analyzing the silver industry's advertising today we find that some Art Directors are doing away with the dull presentation of silver and that the trend has been the departure of silver from the trite table setting to showing silver floating, stuck in sand, in use with food and hands holding the pattern about to be eaten with.

You ask why these approaches? The answer is simple. To achieve an individual personality for the client! But, does it sell silver? If this doesn't, what will?

To sell silver, more is required than merely giving the ads a "look." The answer is deeper than the face of the printed page. Silver has been for generations the symbol of Middle Class

material achievement. Today, sterling is competitive, not so much with other types of flatware, but with other symbols of material success — automobiles, TV sets, etc.

Our whole economy is built on updating and out-dating products. Obsolescence!

The industry's answer to this has been to introduce "new pattern." The average buyer can never have the thrill of radically changing her silver, as she would her car or TV set. All she can hope for is more of the same, more pieces.

Any attempt to build obsolescence in silver seems to cancel out the most potent emotional and financial appeal of silver because it cannot be worn out or broken in ordinary use. This is becoming one of the gravest practical problems of the industry.

Silverware design has changed very little in 300 years; whereas, our heating, dress, locomotion has advanced tremendously.

Our way of preparing food, kinds of food we eat, our table manners have radically changed, but our silverware shapes have stayed practically the same.

Because of the change of our eating habits due to frozen or canned foods and regardless of the "pattern" or "handle", we need new and different implements to convey these foods to our mouths.

The big step of progress has been started by European designers of stainless. They are using newer, freer, less tradition-ridden materials and are achieving great success.

An excellent opportunity for the industry to broaden its selling base is to keep pace with the eagerness of the individual to acquire the *new* and the *fresh*. This does not mean just the introduction of new handles, but more basic, the designing of the "working" part of the flatware: The blade, tines, etc. This would open up a whole new concept in marketing and advertising.

This re-design of the "working" part of silver will create new interest, new excitement and possibly a solution of how to create obsolescence in silver.

emotion plus fact in foreign travel advertising

by Wallace W. Elton, Vice President
J. Walter Thompson Co.

One of the deep urges that move most Americans is the desire to be somewhere else, or to be on the way there. We seem

to get a kick out of going away just for the sake of going, and we take a sort of personal pride in travel.

Most of us regard a vacation as a time for getting away rather than as a time for resting. We measure the success of our holidays in terms of how far they take us from everyday life.

The ultimate in getting away is "abroad," and the advertisers whose business is concerned with getting us overseas have a rich opportunity if they use the right blend of emotion and information.

A remarkably successful advertisement for Pan American World Airways was headlined "In every man's heart there's a secret place he would like to go." The text, however, was more informative than emotional. It told "every man" about the lowering of two big barriers to overseas travel . . . time and money.

Other leaders in modern travel advertising are the "destinations"—the advertisers who want us to spend some time in their countries. Take a look at the advertisements for the British Travel Association and for the Commonwealth of Puerto Rico.

You'll find both Britain and Puerto Rico using a shrewd blend of emotional appeal and information. This trend is particularly noticeable in the illustrations.

Travel advertising has always been graphic but the old style illustration was nearly always symbolic. It relied heavily on emotional and exotic patterns rather than on informative pictures. The traditional travel poster set the style for all travel advertising. It was a work of art rather than a good job of advertising. It was *reminder* advertising rather than *informative* advertising. It was history rather than news.

photography sets the pace

As in so many areas of advertising, the photographer has set the pace in foreign travel illustration. Travel photographers are patient, sensitive, skillful reporters. Their work has the exciting look of contemporary news. They are not reminding us of something we already know. They're giving us pictorial information and news.

Reminder advertising may be good for repeat business, but it won't bring in the new customers that foreign travel needs beginning right now.

Although foreign travel has expanded mightily in the last half dozen years, it has merely set a pace that must be accelerated. Here's why.

Let's take just two objectives of foreign travel advertising: 1. to fill seats in over ocean airliners; 2. to fill rooms in

foreign hotels and guest houses.

Airliners carried something like a million Americans over the oceans this year, but when the jets start flying the available seats to be filled will suddenly triple in number. It will take more than repeat travelers to fill them.

Every country in the free world is building modern hotels at a Miami-like pace. Athens, for instance, is not one of the top destinations in Europe and yet that city will have 2000 brand new hotel rooms available next year. The Greeks will need many new "first time" visitors to fill those new rooms.

Luckily for the travel business, Americans have the desire to travel. Advertising can turn the desire into action.

informality is the trend in financial advertising

by Paul Smith, President,
Calkins & Holden

The main thing noticeable in 1957 financial advertising is the disappearance of two old standbys, namely: the marble pillar school of layout and the rigor mortis school of English prose. Following a trend which has become increasingly strong in the last few years, financial advertising has become more and more informal.

Financial institutions have realized that they must put on a more friendly face and a warmer, more human manner if they expect to compete for the public's confidence and attention in the pages of today's highly competitive media. Copy is conversational, in the modern vernacular, instead of in the measured, periodic sentences of day-before-yesterday's financial advertising.

Illustrations show plain ordinary folks, in warm, story-telling human interest situations, instead of formal portraits of the chairman of the board, or a stately architectural rendering of the institution's Doric pillars.

One of the most interesting trends has been the use of cartoons, or humorous illustrations. The Chase Manhattan is a good example. Or the poster on the west coast, where they recently ran a picture of a small boy, obviously in love with his kindergarten teacher, saying, "And we could start a joint savings account at the Bank of America."

All of this is consistent with the trend of modern financial institutions to broaden the base of their customer operations. Today, Mr. and Mrs. Middle-America, not the tycoons, hold the purse

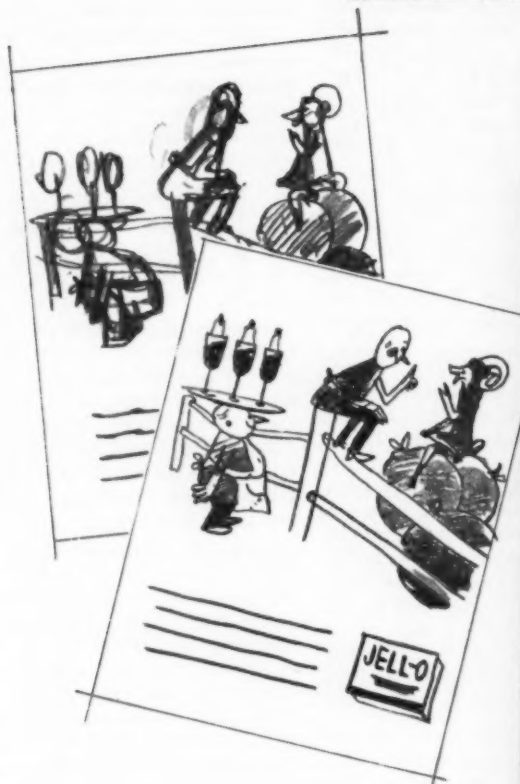
RENDERING TECHNIQUES...

One of a series by the

JELL-O layout by MAISON CLARKE

Art Director, Young & Rubicam

JELL-O's award-winning "Mother Goose campaign" is represented in the Art Directors Club of New York Annual by this advertisement. Here's how Y & R's Mais Clarke did the layout.



"Experiment? Sure we do," says Mais. "I do dozens of these 'thumbnails.' The writer brings in 5 or 6 versions of the verse. I pick the one that'll be best to illustrate—the one that best retains the 'feel' of previous ads in the campaign. Then I start sketching. I work very fast at this stage—take as little as 4 minutes apiece on these sketches. The pencil I use is an Eagle TURQUOISE. It's smooth and easy-flowing and holds a sharp point. Which is fine with me—I don't like to stop and sharpen my pencil in the middle of a layout, or even *between* layouts!"



"Here I did away with the fence, because the guy in the middle is supposed to be a dignified butler type, and perching him on a fence cuts down on his dignity. Also, cutting out the fence gives me more room for the guy with the Jell-O. Now the

elements are situated about right—this is close to what my final rough will look like. Mistakes? Bound to happen when you work fast—but TURQUOISE CLEAN TEX Erasers wipe 'em out without a trace!"

Most experts use

by the **EAGLE PENCIL COMPANY**



"Baa, baa, Black Sheep, have you any wool?"

"Yes, sir, yea, sir - three bags full!

I'd trade them for Jell-O in the new flavors three-*

Deep, dark delicious treats for deep, dark me!"

*New Black Cherry - New Black Raspberry - New Grape

COPR. 1957. GENERAL FOODS CO.

"Now comes color—for me it's Eagle PRISMACOLOR. It comes in 60 colors—all I could ever use. They're fast to work with—you do broad strokes and fine lines with the same pencil. They never smudge. They blend beautifully—look at the Jell-O in this layout. (One good trick, by the way, is to blend your colors with rubber-cement thinner.) How'd the ad look in finish? Take a look at the proof (right)."



rtuse **EAGLE** most often

strings and too much formality makes them uncomfortable. In consequence, banks, savings and loan companies and like institutions have experienced a veritable revolution in architecture and decor, as well as in policy. Instead of the forbidding cashier's wicket and the noli-me-tangere v.p.'s office, we find open, low counters, carpets on the floor, split-level ranch house informality. One big bank on Fifth Avenue has even put its massive vault in the front window, which is, come to think of it, just as safe as any place. It would take a bold Jimmy Valentine to crack such a safe so literally in the limelight.

Maybe more than anybody, financial people need to appear in public as human beings. Sound, perhaps, but human. Some of them are on the way.

**semi-institutional is the
keynote in the
new industrial revolution
(in advertising)**

by John Jamison, AD, J. M. Mathes Inc.

What has happened to industrial advertising? Pick up a copy of Business Week, Nation's Business, the aviation publications, any of the petroleum books or the house organs. What do you see? Better cover design? Better layout? All this and much more! Product advertising that really stops the reader. The industrial stepchild of the past—humdrum advertising—has burst its cocoon and is achieving maturity.

Truly, a revolution has taken place in the trade press and business papers. Even as recently as the early 1950s the majority of advertisements seemed thrown together by the publication, with half-hearted agency support. The static presentation of product has faded and a more sophisticated trend both in art and copy has emerged.

The "black box in a red panel" has been supplanted by the indirect approach. The product is there, but not as a catalog listing. It speaks quietly, but effectively, against a background of company prestige. "Semi-institutional" is the middle ground between product and corporate identification. The need for image-building in consumer media is well-recognized, its value in industrial publications is now receiving the attention it deserves.

How about this revolution? Who are the ringleaders and what are their objectives? In my estimation there are

three men who are primarily responsible and have influenced it the most. Fortunately they are growing in numbers.

1. *The corporation advertising manager*—a new type of man with sales, research and advertising background. One who is anxious to discuss every phase of his company's product from weakness to strength and encourage creative thinking in his agency.

2. *The advertising agency account executive* on industrial accounts—a man who has grown in stature and who believes in teamwork with his creative group.

3. *The art director* (either corporate or agency)—whose experience and taste have revitalized the visual picture of the company and its product.

These men are the backbone of the revolution, for all have been aware of the low standards of past years and have a stake in its upgrading.

Of the three, the art director has had the greatest challenge. From the "back room" craftsman of a few years ago, he has become the "interpreter of the idea". The advertising manager who does not include the art director in regular meetings both on policy and creative thinking is limiting the effectiveness of his program from the start. In the final analysis, the art director's viewpoint on the visual approach is as important as the media selected.

By broadening his experience, the art director can bring new, even revolutionary maturity to industrial advertising, as we see it today. He knows illustration and photography, typography and design. But these are only a few of the tools necessary to do the job. The art director must have the taste that comes with training, experience and an inquiring mind. He must have an absorbing interest in the problem at hand. He must think far beyond his drawing board. He must be sensitive to research, marketing and sales problems.

There is one disturbing factor in this optimistic view of the revolution: the budget factor. Too often the advertiser who will not flinch at a reasonable charge for art and production in consumer books, tends to measure industrial advertising by a different set of rules: space cost. If carried to the extreme, this limitation can be fatal.

We must never lose sight of the fact that the finest creative writing and the best designed layout die aborning if the art director is faced with a penny budget for finished art.

The art director would like to think that this question of penny budget is

really the beginning of a second revolution in industrial advertising: a revolution which would eliminate the "double standard". To repeat: in consumer advertising, management believes in giving art directors enough money to do an effective and creative job; in industrial advertising, *the art director has always been forced to limit the creative cost of finished art in direct proportion to the cost of space.*

This limiting yardstick too often determines the difference between an effective and an ineffective advertisement. *If an audience is worth speaking to, the message should be one which will be listened to.*

In visibility and readership, the race is won by those few far-sighted advertisers who attach importance to industrial advertising. Only those companies which match creative advertising talent with suitable budgets can hope to continue to communicate effectively with their potential customers—the readers of industrial publications.

**the trend is toward more
classic elegance in home
furnishings advertising**

by James Elliott, Art Supervisor,
Young & Rubicam, Inc.

Last July I was asked to send in a few observations on the foregoing topic for the January 1958 issue of Art Direction. At that time the November 1st deadline seemed so comfortably far away that I somehow imagined I would have something interesting to say on the subject. In recent days, with the deadline at hand, any such notion seems to have vanished. Especially so when the realization came, as it surely must, that most art directors, assistant art directors, or apprentices working in the home furnishings field have indeed been following, as closely as I, trends set by the editorial content of the better "shelter books" and the pace-setting advertisers in the advertising sections of these magazines.

white . . . formality . . . elegance

However, it might not be too obvious to point out that among the various style trends the use of white has been a predominate feature this past year: white walls, white floors, white floor coverings, white fabrics, furniture painted white, etc.—used generally with a single

(continued on page 85)



1)

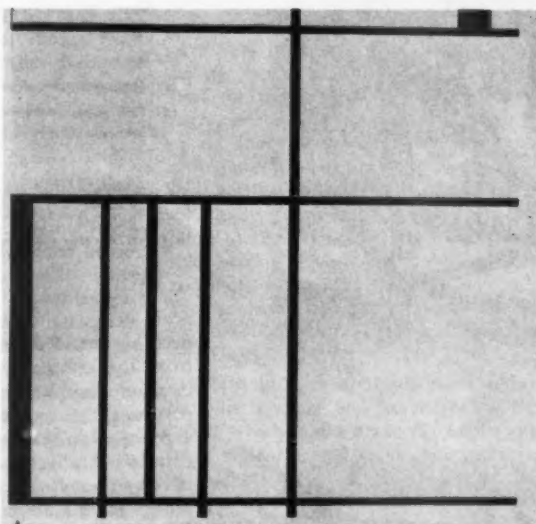
1) de Kooning, "Painting", black and white, 1948.¹

2) Pollock, "The She-Wolf", 1943.¹

3) Mondrian, "Composition in White, Black and Red", 1936.¹



2)



3)

George McNeil, director of Pratt Institute Evening Division of Art, had a dual education—first in art, at Pratt Institute, Art Students League, and the Hofmann School—later took his doctorate in education at Teachers College, Columbia University. Exhibited widely, he's represented at the Poindester Gallery, New York.

In 1950, Thomas Hess of *Art News* presented eleven painters who had influenced advertising and editorial art. About the abstract-expressionism of Willem de Kooning, Hess wrote "... it may well have an effect on how the magazines of the next generation will look."¹ While only seven years have passed, there is little evidence that abstract-expressionism is markedly influencing visual communication. This, too, in spite of the tremendously creative ferment evoked by de Kooning, Pollock, Hofmann, Kline, and dozens of other New York abstract-expressionists.² This energy or action painting, in an historical reverse, has turned European artists to New York for inspiration in what is probably the most important art movement since cubism.

Remembering how Cassandre, McKnight-Kauffer, Bayer and other Euro-

abstract expressionism

and

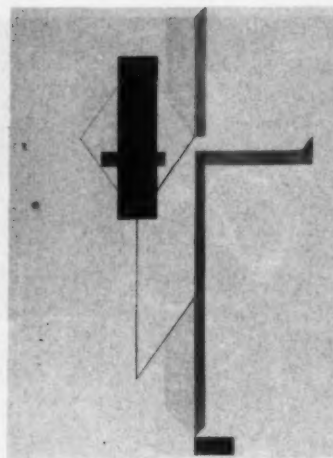
communication design...



4)



5)



6)



7)



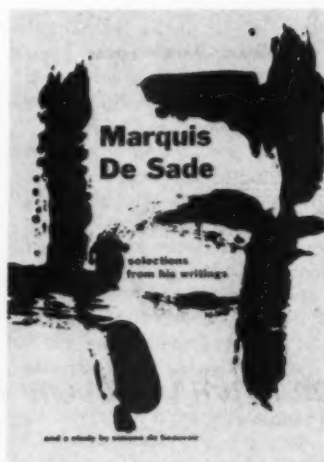
8)



10)



11)



12)

- 4) Bayer, Cover for magazine, Bauhaus, 1927.
- 5) Cassandre, poster "Wagon Bar", 1932.¹
- 6) Lissitzky, "Proun Composition", 1922.¹
- 7) de Kooning, "Woman I", 1950-52.²
- 8) Kline, "nijinsky", 1950.³
- 9) Anderson, Plymouth ad.³
- 10) Moller, Upjohn Company.²
- 11) Hofmann, Art News Cover.²
- 12) Kuhlman, Grove Press, "Marquis de Sade".³

¹ Courtesy of The Museum of Modern Art

² The Art News Annual

³ Art Director's Annual

pean designers changed the whole aspect of visual design as they learned from the cubists, purists,⁸ and surrealists, one wonders why the plastic and psychological excitement of abstract-expressionism has not also exerted a correlative influence on design. Perhaps the most compelling reason is the intense emotionalism generated by de Kooning and other action painters. In contrast to the controlled and ordered work of Mondrian or Dali, a painting such as Pollack's "Shê-Wolf" explodes with intense emotion. It was relatively simple for Cassandre to adapt the clean-cut and meticulously painted style of Leger or Ozenfant to his "Wagon-Bar" poster. Likewise Mondrian's horizontals and verticals directly inspired Russian and German typography of the 1920's. For example, as Russian political pressure eliminated abstract painting, it was a simple development for Rodchenko and Lissitzky to turn to typographic layouts. Purist painting possessed that im-



personality and controlled organization which made it a natural for transference to design.

How different are both the aims and the creative processes of the abstract-expressionists! Here the artists deal with unknowns as they weld intensity of feeling into form. Not the lucid control of Mondrian, but rather the tormented impulses of Van Gogh marks the work of de Kooning or Pollock; here there are almost none of the clearly demarcated shapes which are so important to the communicative demands of advertising and editorial design. Rather, their pictures insist on an unbounded mood, a generalized feeling-state, a discursive plasticity. With the abstract-expressionists, a totality of energy and movement replaced the planned order of Gris or Mondrian. Reversing the whole "picture-building" trend from Cezanne to Mondrian, the abstract-expressionists are essentially anti-design and anti-intellectual. Not for Kline or Pollock was the rational relating of color-forms; rather an insistent subjectivity demanded a "one-shot" style as they projected the depth of their personalities into paint. All is personal and intense—the very attributes rarely seen in visual design.

Here two important conclusions emerge: there is no compelling or logical reason why design should follow any art movement, and most visual communication is relatively literal and matter-of-fact. Certainly a shoe ad neither could nor should be heightened with the emotional intensity that characterizes de Kooning's "Women". Let us grant that purism and surrealism had stylistic traits which were readily adaptable to the visual communication of

ideas. It was stimulating for the artists and socially beneficial as regards taste when advertising and magazine design incorporated the order, clarity of form, and perfection of proportion of the purists, or psychological inferences given by surrealists. But today a design immaturity and a dependence on tradition are implied if designers feel dejected or irritated because abstract-expressionism does not also find its extension in everyday art uses. Directly stated, the extremely emotional intensity of abstract-expressionism precludes its being used to any extent for advertising, editorial, and reporting purposes.

Is there, then, any possibility for utilizing the recent stylistic developments of de Kooning, Hofmann, and others? Certainly when a mood or other heightened emotional state is to be conveyed, their unbounded forms, tactile emphases, and resonant intensity of color would be directly applicable. There would be almost a one-to-one identification between the strong beat of boogie-woogie and a deKooning abstraction. One wonders why record companies don't utilize these paintings as album covers—without any lettering on the reproduction, of course. An appeal for help (the muscular dystrophy drive, for example) might successfully create that overtone of feeling which anticipates and stimulates giving. Then, too, abstract-expressionism possesses an extremely pronounced impact. As related to the Plymouth ad, Kline's massive black-and-white symbols exert an enormous force. The sheer power given by the psychological overtones of his massive blacks could hardly be more arresting.

While limited in application today, there is a social and psychological dynamic which might make the forthrightness, violence, and emotional intensity of abstract-impressionism acceptable within ten or twenty years. Our American receptivity to change, our need for new and exciting experiences may lead us to become tired of even the best approaches to "white space" layouts, to say nothing of the mediocre "design" seen in popular magazines. As one goes through issue after issue of *Graphis* and other fine design publications, it becomes apparent that an international graphic language marked by refinement, good taste, and a certain attenuation or thinness has crystallized. And seen repetitiously year after year, it becomes somewhat boring. Perhaps other design or art movements will emerge to give us new directions. But if not, it is very possible that de Kooning's shock-value

today may be considered conventional tomorrow. As public taste becomes educated to the new artistic perception of the abstract-expressionists, it may well be that "good-taste" design will become inane. Now we take Picasso so much for granted, it is difficult to recall his "modernness" from 1910 to 1930.

Art directors, agency directors, and editors should foster this highly personal art and design whenever possible. It would be sheer idealism to expect that million-dollar advertising campaigns or magazines with a multiple-million readership will take chances. But, as one already sees occasionally, special or highly sophisticated audiences may respond enthusiastically to these new art potentials. This could include pharmaceuticals, record albums, art advertising to the profession, book and record clubs, book-jackets, highly ethical appeals for human assistance, television announcements (particularly those setting a mood for a play or movie), and similar uses where neither recognizable subject-matter nor hard-selling are involved.

Here design logic may appear to be reversed: ideas and feeling normally determine style—in the tradition of "form follows function". Actually, my appeal is for an artistic awareness or design conscience which will motivate designers and art buyers to seek out the most significant means for making advertisements and layouts expressive. And, interestingly enough, we are fortunate that visits to the Whitney Museum, Museum of Modern Art, and art galleries enable us to see at first hand just what is happening in abstract-expression, and to speculate on how its intensity of feeling may be utilized in the more popular visual arts. It's here, it's mainly American—can it, should it, will it be used more tomorrow and in the future? ●

¹ Hess, Thomas B. "Eleven Painters Influencing Graphic Arts." *Ninth Graphic Arts Production Yearbook*. New York: Colton Press, Inc., 1950, p. 21.

² This article is only concerned with the possible influence of abstract-expressionism on communication design. It does not evaluate the influences of other modern art movements such as that of purists like Albers who continues to inspire modern graphic designers. Also, in dealing with abstract-expressionism, I am mostly concerned with artists like de Kooning and Hofmann who have set the stylistic patterns which characterize this movement. Painters like Still or Rothko with their controlled techniques are not considered to be abstract-expressionists.

³ By "purists", I mean that abstract painting which has little or no recognizable subject-matter, and which is usually carefully planned and finished. This would include the Russian suprematists and constructivists (Malevitch and Rodchenko), the de Stijl movement (Mondrian and van Doesburg), the Bauhaus school (Moholy-Nagy and the post-1920 Kandinsky), as well as Ozenfant, Albers, and Nicholson.

architectural progress and graphic design

by Ladislav Sutnar

■—What, if any, is the design relationship between architecture and graphic design? ■—Perhaps Louis Sullivan indicated the true relationship among all fields of design when he said, "What people are subjectively, their buildings express objectively." People change; their attitudes, their tastes, their points of emphasis, their preferences in style, their basic philosophy of life which determines their scale of values are in constant flux. ■—When Sullivan was a pioneer American architect he stressed the logic of form deriving from function. During the early and mid-twenties in Europe and for some years after in the United States this philosophy of design became a dictum. It was often strictly applied, so that the function of the piece was essentially its utility. ■—A chair was to be sat in. Ornament that did not make the chair sitable was non-functional and therefore taboo. This extreme thinking influenced many architects and many graphic designers of the day. If graphic design and architecture revealed visual similarity, such as cleanness of line, absence of ornament, verticality, these similarities were superficial. The one did not imitate the other. The surface similarity was a reflection of a common philosophy, an emphasis on a piece expressing its function, serving its function, period.

■—Today we are in the midst of a period of economic expansion, of high standard of living, of great buying power on the part of a wide segment of the population. This is a luxury economy breeding a luxury philosophy. ■—In this environment the philosophy of both the architect and the graphic designer have been modified to be in tune with the times. ■—A greater segment of the consuming public has developed a scale of values calling for good appearance of everything he buys. The consumer has come to accept the performance of accepted brand name products as being on a par with each other and increasingly makes his selection on the basis of appearance. Sheer starkness of design deriving solely from the utility of the product is no longer adequate as an appeal or as a sales stimulus. ■—Today's buyer wants a chair that he can not only sit in comfortably but that please him or her to view, and that will impress guests and neighbors. This does not signal a return to

Victorian design or emphasis on ornament. One designer may please the eye with simplicity, another with decoration. But please the eye he must.

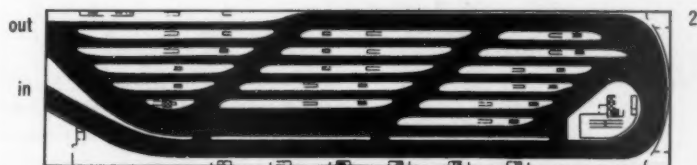
■—Appearance has become part of function. The narrow utilitarian concept of function—in architecture and in graphic design—has, in practice if not in textbooks, been modified to include as aspects of function, appearance, prestige value, identity establishment, appeal to momentary style. Today the extremely ornate liquor decanter is as readily accepted by the mass market (if not by some schools of design) as the stark Chanel bottle. ■—Lever House did not have to be made of green glass to provide office space, nor did Seagram's new building across Park Avenue in New York have to be built of bronze just to accommodate clerks, executives, etc. Visual pleasure, prestige, distinction, these are some of the aspects of "function" in today's architecture. This same broad concept of function has become a part of today's graphic design of ads, packages, displays, direct mail, displays, TV commercials, etc.

■—In the accompanying pages designer Ladislav Sutnar points to the related philosophies of today's graphic designer and today's architect. Both have adopted a broader concept of function. Both derive their designs from their concept of function. And both have great concern with the third great building block of design, flow. ■—The architect or store designer, for example, are concerned with the flow of people, a window may be designed to stop people, a progression of counters so arranged to keep them moving in an orderly manner, subtly stopping them at merchandise counters, then directing them to wrapping or check-out points. The graphic designer, equally concerned with flow, stops the eye, directs it from element to element across the page or the package, setting a leisurely or a rapid pace as the problem requires. ■—If there is any design relationship between architecture and graphic design, it is in the developing together of a new philosophy of form, function and flow; and of using new materials, textures and colors to express the new concepts. E.G.

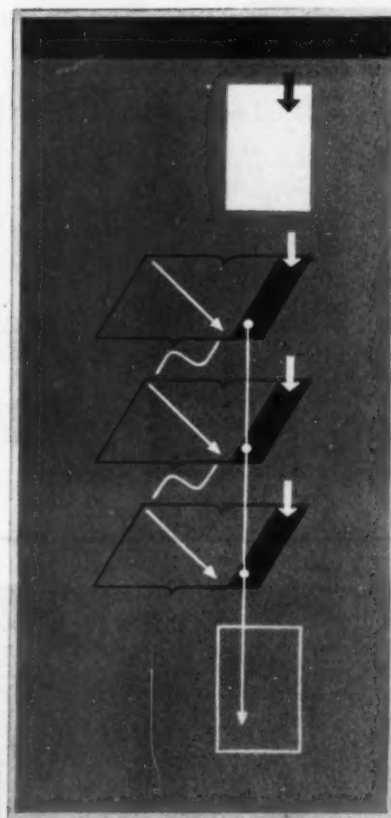
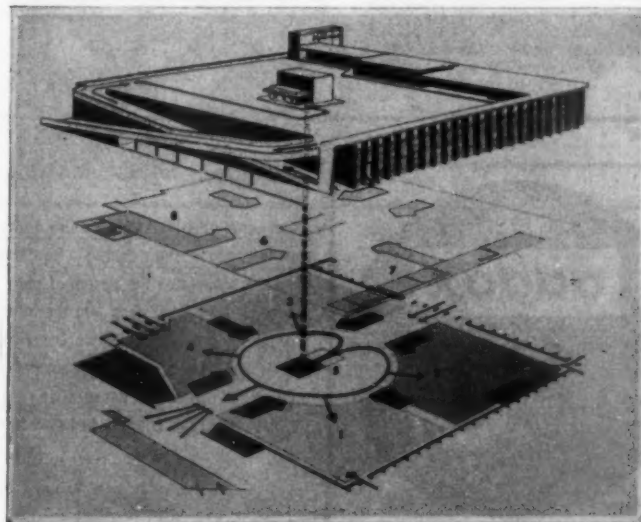
Progress of modern architecture in the last two decades is evident in an increased variety of well designed buildings of all types. The scope of architectural control is widening and the architect's design problems are growing.—The basic concept of the twenties prevails.—Fundamentally, design seeks a harmonious solution to satisfy all aspects of a given need [function], to integrate specific circulation patterns [flow], and to delight the senses [form]^x.—Multiple developments in the building industry provide the architect's willingness to experiment with a wealth of new materials to inspire new structural uses or new exciting tactile or plastic effects.

X [see "catalog design progress" by K. Lönberg-Holm and Ladislav Sutnar]

There appears to be no apparent influence of modern architecture on graphic design in such a manner as the impact of pioneering in painting stimulates experimental photography. Even the use of an illustration of a modern building in a national advertisement is only sporadic.—On the other hand, in the approach to design of information forms which require the eye to move from sequence to sequence in a continuous pattern [as, for example, in catalogs, exhibits or in some books], an obvious resemblance of thoughts may be recognized with those that govern the contemporary approach to modern architectural design.



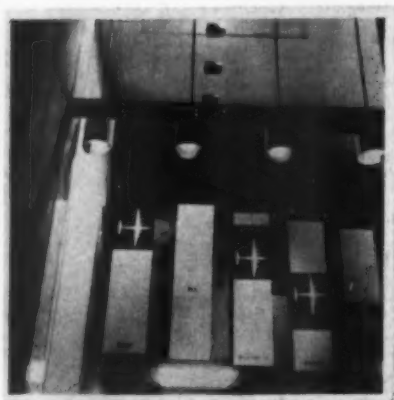
Examples of flow pattern in buildings: — [1] — schematic circulation flow in a store with roof parking ["Milliron's", Los Angeles, architects Gruen and Krummeck]. — [2] — A floor plan with platforms for incoming and outgoing suburban buses, in a bus terminal [NY Port Authority].



Example of information sequence and controlled visual flow in a catalog: — Diagram of logical organization of content and format, "from cover to cover", [for eight page catalog].

Architect and graphic designer work together:—The post-war years produced a new complexity of point-of-sale design in all its aspects. The quick multiplication of old and new products on sale, the new methods of selling, the increased competition; all this results in an increasing demand for specific store design with quick identification and with direct product or service promotion on the front of a building and extending deep into the store interior.—On a higher level, in a new shopping center, for instance, the architectural planning encompasses more and more. To give the shopping center a sense of distinguished visual character, the design today may exercise controls ranging from a symbol and logo of the center as a whole, through systematized lettering and displays on individual building exteriors to the type-face on parking lot boards.

To exploit the merchandising potentials of sign and display, incorporated and accentuated within an over-all project's harmonic design, a need for the skills of the graphic designer is at hand.—In order to provide the architect with a satisfactory solution, the designer must recognize the scale, the three dimensional space and the relative permanence of buildings. He must be aware of building performance. He must know the range and characteristics of available materials, to work with them and to correlate them with the others in the building itself.—Thus, here as well as in other types of buildings, the concept of the graphic designer collaborating with an architect faces an exciting challenge to invent a well organized framework for new avenues of imaginative design.

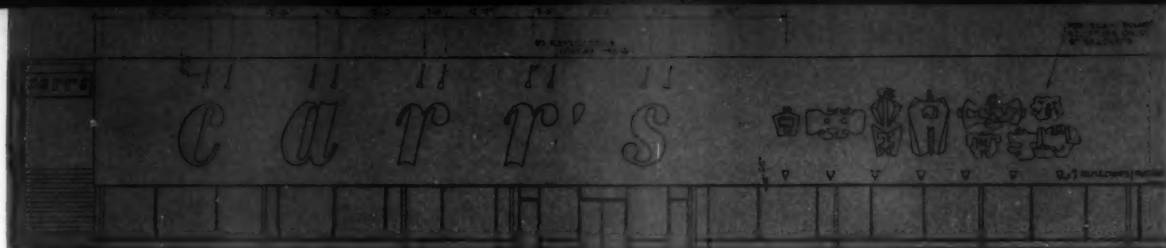


Visual impact of display design quickly identifies KLM ticket office:—Continents connected by KLM airlines are represented by panels with KLM fleet symbols and in photo-mural, by people living there.—Display designer: Ladislav Sutnar; store designers: Raymond and Rado, architects.



"Sign-mural" distinguished pattern draws attention to "addo-x" showroom:—New trademark elements stimulated the design of store mural, extending from front deep into the interior.—Store designers: Hans Lindblom, Oscar Nitzchke, and Ladislav Sutnar:—New trademark and its application to "addo-x house style" [exhibited on main floor] designed by Ladislav Sutnar.

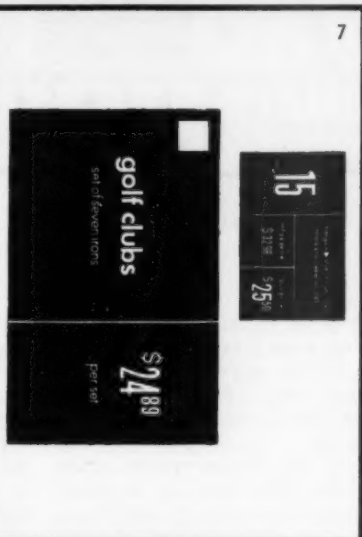
Graph
servic
betwe
other
enviro
discip
niques



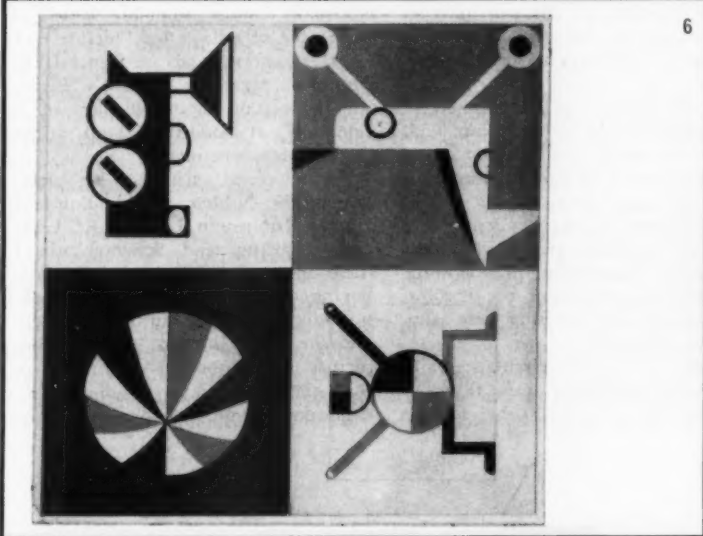
3



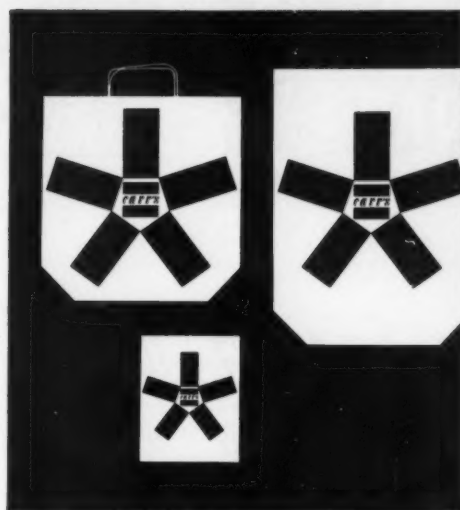
8



7



6



5



1



2

4

Graphic design need of a new department store: — "carr's" self-service department store wished to establish harmonious unity between utility and beauty of store design, store identity and other forms of transmission of information; which would create an environment, that will make shopping more exciting.—Well disciplined design controls for lettering, color and display techniques were evolved.—Designer Ladislav Sutnar collaborated

with Katz/Waisman/Blumenkranz/Stein/Weber, Architects Associated.—Some examples, from store design to shirt label are above: —[1,2]— logo variations —[3]— sketch for store front sign; letters are eight feet high —[4,5]— store identifying design on show windows and counter cards, and on shopping bags —[6]— one of rotating, department symbols, suspended from ceiling —[7]— counter card layouts —[8]— shirt label.

1937 to 1957

a contrast in
consumer ads . . .
what's different
today and why

The stream of thinking in which the advertising world flows is a complex of currents, rapids, eddies, and whirlpools which often make it difficult to tell just where we have come from and where we are going.

Theories and misconceptions about "trends" and "directions" are as plentiful as they are contradictory, most being based on the narrow viewpoint of a specialist (copywriter, art director, photographer, illustrator, for example) seeing the entire field from a narrowed point of view.

In an effort to arrive at an objective understanding of the trends in our field, Art Direction studied full page or larger ads appearing in Life from its inception 21 years ago up to today.

A March and an October issue were studied for every five year period starting in 1937. Illustration, photography, subject matter, production, use of color, and details of type handling were tabulated and compared.

Because of its great circulation and wide family readership from the very first, Life has attracted as big and as

varied a group of advertisers as any magazine the world over. Certainly, if trends significant to mass media consumer advertising are to be found, they should appear in Life.

Here are some of the conclusions from the Art Direction study of Life.

• The big picture has replaced the big word. It hardly took a detailed survey to uncover this fact, but it is interesting to visually compare some big "word" ads with some of today's big "picture" ads. Look at some 1937 ads for General Electric Radio, for Hyvis, at RCA's "Listen" ads (page 1 of a multiple page ad, incidentally), at Hood tires "Stop" ad and the Mobilgas screamer.

Then look at such 1957 big picture ads as the Niblets spread, Equitable, Helena Rubinstein, Lincoln, RCA, Simmons, Carling, and Smirnoff ads. In these ads *seeing* is luring, *seeing* is believing, *seeing* is selling. Eye appeal is not only the stopper but the mood setter and the sales clincher. With improved picture techniques and wide use of full color the big display type—once used as the primary stopper, is now second best

1) Plenty of pictures—but the big word stands out.

2) A screamer for HYVIS. (Look at today's tire ads shouting "You go or we pay the tow.")

3) Impact via big type, big pictures, no waste space.

4) The picture is big, relaxed, uncrowded.

5) Big picture, bleeding all around, is simple in composition, and the shot is a closeup of the satisfaction the product gives.

6) Nothing subtle here. The picture leaps at you, does the primary selling job.

7) The power in the picture is not in its size alone, but in the composition, the detail, the expression.



LISTEN

1)

"YOU STARTOR WE PAY"

The Broadest Guarantee ever offered the Motoring Public

ASK YOUR DEALER HOW THE "HYVIS MILEAGE-METERED SYSTEM" MAKES THIS GUARANTEE POSSIBLE

READ IT!

HYVIS MILEAGE-METERED WINTER MOTOR OILS

2)

NO MORE TUNING

When you do one or the other

The New **GE** RAD

3)

as a stopper to the big picture which can say so much more with so much more feeling.

• Legend has it that during the past two decades photography has pushed illustration out of advertising. If so, Life magazine ads don't agree. In a typical 1937 issue, among full page or larger ads, there were 29 ads, 12 illustrated by artists, and two using photos and illustrations. In September 23, 1957, there were 22 such ads with photos, 10 illustrated, and 1 combo. However something did happen in between 1937-57. Issues in the 1942-47 period showed heavier use of illustration. In October 12, 1942, for example, illustrated ads outnumbered photo ads 24 to 14. March 10, 1947, illustrated ads ran ahead 28 to 20. The present ratio seems to be slightly better than 2 to 1 in favor of the camera.

• Perhaps there has been a greater change in the kind of photography used than in mere numbers or ratios. When men like Keppler, Williams, Outerbridge, Bourges, dominated the picture making scene, sheer realism was the big

thing. Of course composition was important, but the essential drive was for lifelike color, in food, in people, in merchandise, in scenes. Today more imagination registers on the film, with soft focus backgrounds by Penn to develop moods, early morning or late afternoon shots by Stern, and exotic, often absurd poses with models up a tree, models with deformities (eyepatches, baldness, tattoos etc.) and a general sense of design to make the picture dynamic in composition rather than merely accurate. Mood, imagination, design, uniqueness — these elements distinguish today's photography from the pictures of twenty years ago.

• Color. The inside front cover ad in May 8, 1937, was a two-color ad for Van Camps. A food ad, it featured some red in the type and in the pictures of the cans, and a two-color plateful of beans. A contrast is the inside front cover of May 11, 1957, featuring a four-color Snow Crop ad. The entire mood and sales appeal differs, as well as the tremendous eye-appetite-appeal of the full-color food picture in the Snow Crop

ad. In 1937 Van Camps was selling ease of preparation. Today Snow Crop is stressing taste. Of course the marketing problem accounts for this difference in message but the power of full color makes it possible to sell taste visually.

• Many things haven't changed. In 1937 Schlitz was saying "Today it's Schlitz" and a b/w line illustration gave a hofbrau atmosphere to the ad. A current 4-color ad speaks of "today's Schlitz" and among the illustrations on the four-pages are some that convey the old world feeling. In 1937 in a b/w 1/2-page Bayer headlined the "Very fast way..." followed with picture and caption, logo, etc. In 1957 a full page b/w ad also featured speed, "Feel better fast...". But some advertisers have become more motive conscious. In 1937, Seagrams appealed to moderation and the desire for better living. A 1957 Old Forester ad appeals to the feeling of a need for reward, "You've earned it—live a little".

• Less cluttering. Generally speaking, today's ads are less cluttered with scattered elements of illustration and blocks of text than ads 20 years ago. Look at

6)

7)



only thing missing is the cob

NIBLETS CORN

now quick cooked

Niblets

Helena Rubinstein

New this day discovery supplies moisture night and day...for a fresh young look!



8)



9)

the GE automatic heating ad in the 1937 October 11 Life. Few ads today ask the reader to look in so many directions at once. Today's ads have a greater focal point of interest, a definite place for the reader to start looking, and then a built-in flow control to move the eye through the elements in a logical fashion. More color, a greater feeling for design in the ad and in the illustration, a more delicate touch in the handling of typography, use of color in daring ways with type, with solids and abstract shapes characterize today's ads. But the differences between many of today's ads and many of those of 1937 is not as great as one might at first suppose. Many little things have changed—larger text types, smaller display types, more color, bigger pictures, less cluttering and better eye-flow control, impact with picture rather than with sheer size of type, impact with distinctive use of type and making type part of the illustration, these things are noted in some ads—but there were some clean ads in 1937 that could have been done today, and some of today's ads look like hangovers from 1937. The progress,

if that is what it is, has been noticeable but not as startling as some might expect.

1957 has its buckeye ads, its cluttered ads, its ads without focal point, without impact, without distinction. In trying to find what immediately stamps an ad as 1957 rather than 1937, one immediate element is the detail of the subject matter in the illustration—of the hair styles and the clothes and models, of the design of the product or package illustrated. This has nothing to do with art or photography or design or art direction of the ad itself. This is camera or artist reportage, but it does contribute a contemporary feeling to what often otherwise is a static ad.

Other conclusions pointed up by the 1937-57 ads are:

Basic appeal

In 1937 the product was featured in the illustrations more than anything else; second most popular subject matter was a human interest picture. News shots, cartoons, portraits were poor runners. The same is true in 1957. The only deviation from this pattern was noticed

in 1942 (war years, product shortages) when human interest subjects took first place.

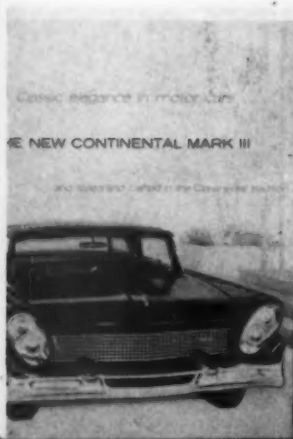
Big pix, little pix

All through the years more ads use one big picture, with or without other small pictures, than use many small pictures without a major picture.

What about color?

Life for March 8, 1937 had 11 b/w page ads, 2 two-color ads, 1 4-color ad. In October of the same year a 140-page issue (they don't always come bigger than that today) had 12 b/w pages, 4 2-color ads, 13 4-color ads. Five years later b/w ads were again outnumbering color ads in large space units but by 1947 the big color breakthrough was noticeable. The March 10 issue showed 13 b/w ads, 5 2-color ads, and 35 4-color ads in sizes of a page or more. The identical figures were noted for the October 13, 1947 issue. Four-color ads continue to dominate but the ratio has if anything been narrowed, with 1952 and 1957 issues showing just slightly better than 2-1 for full color ads over b/w.

10)



11)



10) Auto are a must represent
11) The big ex

Illustration technique

Even as early as March 1937, more large ads featured photographic illustrations than used art. And in this issue all the art was line. In an October 1937 issue there were 3 line drawings, 31 photographic illustrations, 9 wash drawings used. Of the photos, one used a soft focus technique. It is interesting to note that again the 1942 to 1947 issues deviated from the pattern. In October 1942 23 wash drawings, 3 line drawings outnumbered 19 sharp focus photographs. In two 1947 issues tabulated the predominant illustration was wash, with photography running a close second and a few line illustrations being used. In both these issues two of the photographs used soft focus techniques. By 1952 line drawings were out for the large size ads, photos were ahead of wash art 20 to 15 and 22 to 13. In the two 1957 issues studied photography outran wash drawings better than 2-1.

Whither realism?

1957 and 1937 are very much alike when it comes to preponderance of realism in illustration. The chief difference perhaps is that some of today's photographers try to put more mood or emotion into the picture via soft focus, lighting effects, unusual camera angles, less stiff situations—but the essential treatment is realistic. Art techniques too are predominantly realistic in the large size ads. For example, the October 11, 1937 Life had 15 such ads with illustrations. All 15 were realistic treatments. September 23, 1957 had 12 ads with illustrations, 11 were realistic, 1 decorative.

Again the variation took place in the 1942 and 1947 issues studied. October 12, 1942 Life had 32 illustrated ads, with 20 using straight realism, 7 were decora-

tive line and another 5 were realistic but with very individualistic treatments. In March 10, 1947 only 24 of 33 illustrated ads used straight realism. By the end of 1947 realistic art dominated more completely with only 3 of 25 illustrations being decorative art. This ratio is even tighter in the 1957 issue studied.

What about type?

What about size and style of type faces used—and the way they have been used? If type seems to scream less than 20 years ago it is at least partly an illusion. Today's type (many comments to the contrary notwithstanding) is as big and often bigger than in the buckeye days. For example. In October, 1937 the median size headline was 36 points. In a typical 1957 issue the median size headline was 30 points. A slight come down, but . . . the headline size ranged from 12 to 138 points in 1937 and from 12 to 162 points in a current issue!

Obviously, some ads still scream. But it is also true that many of today's ads using large type have less blatancy than their predecessors because of screening, use of color in the type, use of more white space, use of color in the ad so that the headline isn't quite as dominant, putting the type in tint or in color on a colored background, etc.

Nor has there been much change in the use of flush left-and-right heads versus ragged heads. Although headline type often was set in color (such as second color red) today's ads using four colors often use several colors not only for different words but for each letter in a word, sometimes achieving beautiful and sometimes garish effects. Some heads (Ford, for example) are set in process color elements abstracted from the main illustration. Reversing, screening, surprinting, and other such devices were used on a minority of ads in 1937 and also in some current ads.

Another myth exploded

Some of us have noticed that display type has become smaller over the years and text type larger. This, we say at every opportunity, is a very laudable trend. Trouble is, it just ain't so. Not to any significant extent anyway. As noted above, we still use a great deal of large display type. And we still use a great deal of small text type. The median size of text type used in the 1937 and 1957 issues of Life for large ads was 8 point. No change. Yes, there were some 2 point ads, believe it or not.

Those have been eliminated. But in a 1957 issue of Life more full page ads used 6 point for text type than any other size, although 6 point was the smallest size used in both of the 1957 issues studied. Although there is more ragged right or ragged left typography in today's ads, this technique was also widely used 20 years ago. There has been little significant change in the number of ads using color in type or surprinting of text type. Such text type treatments are still in the minority.

What kinds of faces were used 20 years ago and what kinds today?

In heads sans serif faces have dominated all through the period studied, with variations from square faces to condensed to extendeds, depending not only on the style of the moment but the space allowed by the layout. Prominent were such faces as Futura, Franklin Gothic, Balloon, Caslon and Garamond Bolds, Stymie, Beton Bold, Onyx, Alternate Gothics, heavy shadowed letters, Corvinus and outline letters. Many ads used hand or photo-lettered heads but, except for some script or italic styles, these were often sans serif or gothic style also.

Today's headlines favor extended faces such as Venus and such faces as Clarendon, Fortune, Didot style photo-lettering, free flowing hand lettering, Century Expanded and Century Schoolbook, News Gothic, Standard, Railroad Gothic, and some of the 1937 faces such as Franklin Gothics, Caslon Bold, Futura and an assortment of open faced letters.

Text types have always been predominantly old style or modern, with a small minority of ads set in sans serif. The 1937 text faces were mostly dark in weight—Bookman, Egmont, Bodoni, Caslon, Garamond, etc.

1957 text types include some lighter than used 20 years ago, such as Century Expanded, Century Schoolbook, Times Roman, News Gothic, Lightline Gothic.

Use of italics for text faces has fallen off somewhat in recent years. In the 1937, 1942 and 1947 issues studied from 30% to 40% of the ads used italic text faces. Although this usage fluctuates from issue to issue, in the past five years italic text types in these ads were used from 15% to 33% of the time.

Type handling of the full page ad isn't very different than it was 20 years ago. To note fresh and different approaches in advertising and typographic

(continued on page 125)

10) Auto ads, like many others, are selling appearance, and must reflect the taste they represent.

11) The big picture captures the big emotion.

on the West Coast



Communication can only be as good as
the recipient's ability to respond.
If you want better response to
the challenge of producing top-quality
advertising art, communicate with us.
Phone SUTter 1-3777

CHARLES HANSEN ASSOCIATES

9 Sutter Street • San Francisco



A complete advertising art studio

SELL YOURSELF LOCALLY...

Place an ad in
Art Direction's
local news pages

RETOUCHING
PRODUCT ILLUSTRATION
COLOR • B & W

BACKED BY A COMPLETE ART SERVICE

Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION
672 S. Lafayette Park Pl. Los Angeles 37, DU 54881



"Meat cleaver" Clever mailer brochure for butcher equipment manufacturer, McClintock Mfg. Co., uses butcher's meat cleaver as booklet design, the whole enclosed in butcher paper envelope, which notes on front, Free meat cleaver enclosed. Booklet cover simulates actual cleaver's wooden handle, steel head (silver paper). Cartoon characters, a pig and a cow, carry message, which is illustrated with actual equipment and graphs. Result, combination of hard selling points and descriptive material plus light touch to gain reader attention painlessly. Designed by Norman Gollin.

in Philadelphia



3M judges in San Francisco

Judging of the fourth
quarterly Excellence of
Lithography Competi-

tion was held at the St. Francis Hotel, San Francisco, and presided over by, (seated,) Alberta Rudolphi, 1956-57 president of the San Francisco AD club, and (standing, left to right,) W. O. Morgan, offset editor of Graphic Arts Monthly, Chicago; Herman J. Schunter, past president of the San Francisco Club of Printing House Craftsmen, and Albert Sperisen, vp of Foote, Cone & Belding, San Francisco.

IIT's Institute of Design designs international exhibit

A 3000-sq. ft. exhibit, showing how product design is taught in this country was designed and constructed at Illinois Institute of Technology's Institute

of Design for the United States Information Service. The exhibit is on tour of Europe and Asia, following a two-week public exhibit. At a press preview, talks were given by Jay Doblin, director of the institute; Warren W. Fitzgerald, supervisor of the project and head of product design at the institute; and Jack Masey, representative of the USIS. Students from eight leading design institutions throughout the country designed, edited and built the exhibit. The presentation, called Industrial Design Education, USA, visually explains aims, procedures and accomplishments of American design education.

Specific design problems—graphic displays of the problem and its execution—are included. The exhibit, in a walk-through form, includes every type of design problem, is multi-colored, and is arranged to suit varying space arrangements. Murals, flat panels, slide boxes enclosing color transparencies, and a kiosk-like tower housing design institute philosophies are included. Participating students and their schools: William J. Baron, University of Illinois; Joan E. Blount, Syracuse University; John Dalton, Jr., Rhode Island School of Design; Walter Erlebacher, Pratt Institute; James A. Mahoney, Jr., Philadelphia Museum School of Art; Donald J. McIntyre, University of Bridgeport; Paul G. Priestley, Institute of Design, Illinois; David E. Workman, UCLA. ●



Philadelphia's Alber advises "company look"

To achieve a "com-
pany look", using
correlated design in
all printed and visu-

al material to build company recognition and identity, to achieve a stronger business personality, are goals of more and more business organizations, notes Philadelphia consultant designer Howard Alber and Buddie McKnight of Philip L. Simon Advertising. In a paper released by the two, they emphasize that the trademark is the keystone of all such programs and therefore should reflect the character of the business and/or its products. The trademark, which must adapt to different applications and media, should be tested for flexibility and public reaction before being put into large scale use.

Alber and McKnight advise that, as the identification program should be considered a separate facet of company promotion, it should have an independent design director who is directly responsible to top management. It would be this director's job, with the cooperation of promotional departments, to relate all visual material to insure a coordinated overall appearance.

In Philadelphia

(continued)



William E. Bond joins Mel Richman Designer William E. Bond, former AD of Bloom Advertising Agency, Dallas, has been appointed to the design staff of Mel Richman, Inc. Holder of leading art awards, including a gold medal award and an award of distinctive merit for direct mail design from the Denver Art Direc-

tors Club, Bond was also designer of one of the letterheads selected by the National Lithographers Association as the 1956 Six Best of the Year.

Philadelphia Clips

Additions to Mel Richman, Inc.: Jacob Landau, graphic artist, and Allan Wallowner, lettering artist. Landau prepared an edition of 200 prints for International Graphic Arts Society in 1954, won important design awards. Wallowner, who has for the past 20 years worked on top national accounts, has been honored by leading art shows and exhibitions . . . Bill Bird has moved to larger quarters at 703 Walnut St. . . . Jack Hebenstreit and Tom Considine, both from Arch Art, have own group now at 1214 Walnut St., KI 6-0691 . . . Freed Studios have added two important men—Bob Krauss, vice president of Baltimore AD club, cartoonist and designer, and Ches Ellis, formerly of Lettering, Inc., now contact for Freed . . . Sherman Hoeflich, who shares studio with Matt Lynch—cooperative independents—back home after four and a half months in

Europe where he saw the Lynches in Paris. Hoeflich, free lance designer, also teaches at PMSA . . . Designer Robert Eke is not known ordinarily for hat creations, but he may be now. He did the chapeau for Middletown Market Queen, with The Big M theme. Alber-Richards Associates (Eke's a design associate of Howard Alber) are AD and design counsel for Middletown Farmers Market and Auction of Harrisburg. Adelphia Associates did their initial promotion. . . . Mr. and Mrs. Vincent Farelli continuing ALFA Associates at 23 S. 32 St.—Mr. and Mrs. Charles Allen moving to Seattle, to operate a magazine design studio . . . George Faraghan Studio opened a new and larger photographic studio on the second floor, 1934 Arch St. Has 6000 sq. ft. shooting space, plus color lab, darkrooms, printing room, offices—also private loading platform at rear. Their staff now numbers seven . . . AD Vincent Ceglia, partner in Kennedy-Ceglia agency, Trenton, exhibited at Horse Stall Galleries, Ranghorne Players Barn, Langhorne, Pa. A retrospective show partially, the exhibit contained mostly watercolors. ●



PHOTOGRAPHY

George Faraghan STUDIO

1934 ARCH STREET, PHILA. 3, PA.
LO 4-5712

REPRESENTED BY

WILLIAM A. MOORE • NANCY KELLY
RI 6-3116

Client Gatchel & Manning Co. Agency Fox & Mackenzie Art Director George Faraghan

trends

(continued from page 68)

note of rich or brilliant color in varying hues and with a dash of gold for glitter and elegance.

Along with this use of white, the basically contemporary room has incorporated in its furnishings a few well chosen antique pieces to give greater personality and warmth. We have seen a considerable use of Renaissance, Venetian rococo, 18th Century French, and Empire in this way. On the other hand, to the basically traditional room a new contemporary use of color and furniture arrangement has provided the new note. In each instance, the total mood has been one of greater formality and elegance.

individuality . . . simplicity . . .

In the past year we have, in my opinion, seen this trend reflected in advertising illustration and design in the home furnishings field. Greater simplicity in layout design and in copy approach have combined to present to the consumer a great wealth of tastefully designed and useful merchandise of every kind for the home. And certainly the task of the art director in this field is made easier by the increasingly high standards of product design which manufacturers find necessary today if the interest of the public in their offerings is to be aroused. In view of this great wealth of goods, competition for the reader's attention is keen; so, the art director must state the advertiser's case with individuality and simplicity. I'm sure it is unnecessary to point out to the readers of Art Direction the many excellent solutions to the problem of establishing the personality and character of the advertised product which we have seen in the magazines this past year.

I would expect that the trend toward a more classic elegance in product design and the advertising which presents it to the consumer would carry forward into 1958. For, as science propels us further into the age of the atom and outer space, we strive to keep our balance by a renewed respect and reverence for the great masters in the arts of the past and the way of life that made these individual achievements possible. Perhaps Alexander Pope's admonition, "Be not the first by whom the new are tried, nor yet the last to lay the old aside", can offer the art director in the home furnishings field a thought to keep in mind in preparing advertising that intrigues the consumer yet relates sufficiently to his experience and understanding.

...now
photographic
type
the easy way...

overhead
projection
slides...

movie,
film strip
titles...

flip charts
and
presentations

ProType

Text set in Linotype
Headings in ProType

• LINOTYPE •

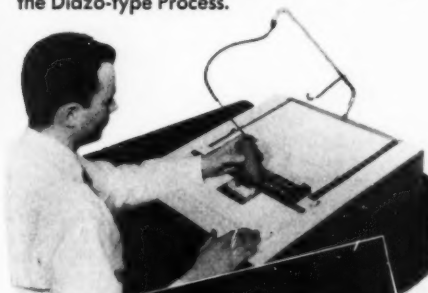


DAVIDSON CORPORATION
A Subsidiary of Mergenthaler Linotype Company
39 RYERSON STREET, BROOKLYN 5, NEW YORK
Distributors in all principal cities and Canada

When you have a story to tell clearly and quickly, prepare it the ProType way —

**simple, easy...
no camera...
no darkroom!**

ProType photographic type is the ideal answer for visual presentations. You get clean, razor-sharp type up to 90 points — without complicated machinery, expensive cameras or darkrooms! All you do is expose the type at a simple easel under regular room lighting conditions, then develop the ProFilm or ProPaper there! That's all there is to it! More than 10,000 type sizes and styles are available to suit any need, from text to headlines of compelling interest and impact. ProFilm is ideally suited for use in making projection slides, and ProType, on both ProFilm and ProPaper, fits in perfectly with all phases of the Diazo-type Process.



DAVIDSON CORPORATION
29 Ryerson St., Brooklyn 5, N.Y.

☐ Arrange demonstration (AD 1-8)
☐ Send brochure on ProType

Name _____
Firm _____
Street _____
City _____ Zone _____ State _____

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog
on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service



FERDINAND VOGEL

• SUPERB PHOTOGRAPHY

424 MADISON AVENUE, NEW YORK 17,
PLAZA 9-1930

CLASSIFICATION INDEX 7 TH BUYERS' GUIDE

ART

1. advertising design
2. advertising strips
3. airbrush
4. annual reports
5. architectural rendering
6. art directors, consultant
7. book jackets
8. booklets, direct mail
9. Bourges technique
10. car cards
11. caricatures
12. cartoons
13. catalogs
14. charts
15. color separations
16. colorist
17. comic books
18. continuities
19. displays
20. exhibits
21. fine art for industry
22. greeting cards
23. ideas
24. labels
25. layouts
26. letterheads
27. maps
28. mechanicals
29. oil painting
30. package design
31. pen and ink
32. pharmaceutical design
33. point-of-sale
34. portraits, painting
35. posters
36. presentations
37. product design
38. record albums
39. Ripley technique
40. scale models
41. scratchboard
42. spots
43. stock art
44. three dimensional
45. trade marks
46. trade publishing art
47. wash drawing
48. watercolor
49. woodcut

ILLUSTRATION

50. aeronautical
51. animals
52. The Artists' Guild of New York
53. automobiles
54. biblical
55. characters
56. chemical
57. children
58. children's books
59. collage
60. decorative humorous
61. farm animals
62. fashion & style
63. figure
64. flowers
65. food
66. furniture
67. general
68. historical
69. home furnishings

70. humorous
71. industrial
72. interiors
73. landscape
74. marine
75. medical
76. men's hands
77. military
78. product, still-life
79. shoes
80. sport
81. still-life
82. story
83. stylized
84. symbolic
85. technical

LETTERING

86. alphabets, designed
87. comp. lettering
88. illuminated lettering
89. LeRoy lettering
90. lettering
91. paste-up alphabets
92. photo, film, process
93. photographic variations

RETOUCHING

94. art
95. carbos
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemart
102. photo, b/w
103. photo, color
104. products
105. renderings
106. technical
107. transparencies

TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. hot press
114. lettering
115. lettering, photo
116. props
117. sculpture
118. slides
119. story boards
120. titles

ART SUPPLIES

121. acetates, overlays
122. adhesives
123. air brushes
124. artists brushes
125. books
126. Bourges materials
127. bristol boards
128. camera lucida
129. cameras
130. canvas
131. charcoal & pastel papers
132. colored papers

133. copyboards, adjustable
134. crayons & chalks
135. drafting supplies
137. erasers
138. fixatives
139. fluorescent paper
140. hand lettering sheets, etc.
141. illustration board
142. inks
143. office supplies
144. oil colors
145. pads, blocks, sketch books
146. palettes
147. pencils
148. picture frames
149. retouching materials
150. retail art stores
151. schools, art
152. sketch boxes
153. slide rules
154. tabourets
155. T-squares, perspective
156. watercolor materials

PHOTOGRAPHY

157. aerial
158. animals
159. architectural
160. cats and dogs
161. children
162. color
163. consultants
164. editorial
165. experimental
166. fashion
167. food
168. general
169. horticultural
170. human interest
171. illustration
172. industrial
173. interiors
174. landscapes
175. location
176. magazine photography
177. murals
178. photo-agencies
179. portraits
180. Printons
181. products
182. publicity
183. reportage
184. slide films
185. stereo
186. still-life
187. stock photos
188. strobe
189. trick photography

PHOTO REPRODUCTION SERVICES

190. Anscochrome processing
191. b/w prints in quantity
192. carbos
193. color assemblies
194. color prints in quantity
195. color separations
196. copy of artwork
197. duplicate transparencies
198. dye transfer prints
199. dye transfer prints, giant
200. Ektacolor

201. Ektachrome processing
202. enlargements
203. Flexichrome
204. montage
205. mural color transparencies
206. photocomposing
207. photocomposing on transparencies
208. photomurals
209. reproduce
210. reprodyne
211. reproportioning
212. screened veloxes
213. slides
214. strip-ups
215. 35 mm negs and positives
216. transparencies
217. transparency art
218. Type "C" prints
219. varicolor prints
220. viewgraph slides

COPY PRINTS

221. color film strips
222. colorstats
223. copy prints
224. ozalids
225. ozachromes
226. photostats
227. photostats on acetate
228. visualcast slides

GRAPHIC ARTS

229. acetate proofing
230. advertising presentations
231. ad pre-prints
232. bindery
233. display manufacturers
234. electros
235. gravure plates
236. industrial comic books
237. labels
238. lithography
239. newspaper comic sections
240. paper dealers
241. photoengraving
242. photogelatin printing
243. printers, letterpress
244. rotogravure
245. sheet-fed gravure
246. silk screen printers
247. stationery, business
248. tags
249. type direction
250. type foundry
251. typographers, hand
252. typographers, machine
253. typography, old-fashioned
254. typography, photo

EMPLOYMENT

255. agencies

REPRESENTATIVES

256. artists representatives
257. photographers representatives

STUDIOS

258. art studios
259. photo studios



still life... food photography... illustrations

19 East 48th Street, New York 17, N. Y., Murray Hill 7-0956

**TONI
FICALORA**

CLASSIFIED LISTINGS

ART

1. advertising design

Howard Alber RI 6-0474
2004 Pine Street, Phila. 3, Pa.
art counselling, ideas, design, production

Bennett T. Andrews TU 6-2327
907 Cherokee Lane, Signal Mt., Tenn.
creative art, illus., photog; idea to finish

S. Wendell Campbell, A.G.* MU 8-3045
645 Madison Ave., NYC 22
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

Lowell L. Chudacoff DI 0-5493
7844 Sale Ave., Canoga Park, Calif.

Bob Clark and Friends CA 7-7227
714 S. W. Madison, Portland 5, Ore.
annual reports, booklets, layouts

Tony Cooper, Inc. PL 8-1510
147 E. 50 St., NYC
layout, design + follow-thru

Don E. Davis SO 2-6673
2210 1/2 Mechanic, Galveston, Texas

Diamond Art Studio MU 3-1418
10 East 40 St., NYC 16
creative, decorative trade & consumer

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17
MO 7-3780
Promotion, technical illustrations, finishes

Felton Design Studio DI 7-8692
1700 Eye St., N.W., Wash., D.C.
design, layout, art & arch. renderings

John T. Garatti, A.G.* CO 5-5537
18 W. 55 St., NYC 19
small business specialist, complete service
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

Cliff Glynn, A.G.* OX 7-0245
6 E. 46 St., NYC 17
creative design - roughs & comps
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

Michael Goorevitz WI 4-4310
3613 Forest Garden Ave., Baltimore 7, Md.
layouts, booklets, direct mail

John A. Gorham WO 5-1198
421 East Figueroa, Santa Barbara, Calif.
packaging and illustration

Fred Halpern RI 6-5444
34 S. 17th St., Phila., 3, Pa.
Industrial brochures, catalogs, etc.

William Hogarth OR 6-2374
207 Carpenter Ave., Sea Cliff, N.Y.
from classified typography to tattooed men

Robert Hovanc Advertising Art Serv.
110 W. 42 St., NYC 36 LO 4-2493
ads - b/w; color & sales promotion

Chris Lardas, A.G.* CO 5-5537
18 W. 55 St., NYC 19
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals

Kenneth Mann SO 5-9374
2122 Leewood Drive, Alex., Virginia
scratchboard, portraits

Lloyd J. Niederlitz PA 6-0630
8 Arrowhead Rd., Pk. Ridge, N.Y.
ads, brochures, direct mail, presentations

Virginia O'Connell OX 7-0298
314 E. 25 St., NYC 10

Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
complete studio service, planning thru finish

Glenn Ray UL 7-5675
563 Marks Avenue, Bklyn. 16, N.Y.
adver. design, packaging, brochures, bklets.

Ken Saco MU 5-5958
185 Madison Ave., NYC

George Samerjan LO 4-7257
80 W. 40 St., NYC 18

Alex Steinweiss CE 9-5252
141 Cayuga Ave., Atlantic Beach, N.Y.
Graphic and industrial designer

Lionel Stern FR 1-0914
144 Pine St., Woodmere, N.Y.
advertising design & illustration

Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
ideas thru to print, tasteful & compelling

Warshaw Collection of Business Americana
752 West End Ave., NYC 25 RI 9-3500
historical

2. advertising strips

Charles J. Markman BE 7-5233
5235 W. North Ave., Chicago 39, Ill.
advertising strips

3. airbrush

Diamond Art Studio MU 3-1418
10 East 40 St., NYC 16
illustration, poster, fine retouching

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Adv. Poster, technical illustrations, retouching.

Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction

Lester Greer EL 5-3985
145 E. 52 St., NYC 22
products-mechanical-color

Marjorie H. Jackson AM 2-4431
201 S. Market, Wichita 2, Kansas

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

Arne Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
illustration, products, posters, still life

James L. Singleton AT 1-6805
3095 Kalmia St., S.D., Calif. 4
layout to finish-figure illus.

Thayer & Chandler
910 W. Van Buren St., Chicago 7, Ill.
The airbrush of the particular artist

4. annual report

Diamond Art Studio MU 3-1418
10 East 40 St., NYC 16
covers, comp. dummies, dec. spots

Fred Halpern RI 6-5444
34 S. 17th St., Phila. 3, Pa.
From layout to printed report

Bruno Junker, A.G.* MU 7-3572
505 5 Av. Rm. 1301, NYC 17
maps, birdseye views, architectural rendering

*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

Kee-Art ED 3-3144
93 Pilgrim Lane, Westbury, L.I., N.Y.
b/w, color covers, comp. dummies, dec spots

William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
bright clean book design, sparkling covers

5. architectural rendering

Raoul A. Ibarguen KI 5-4410
1318 Walnut, Phila. 7, Pa.
color, loose or tight, from blueprints

Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
all mediums, color, b/w, also interiors

6. art directors, consultant

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
complete campaigns, ideas thru to print

Tony Cooper, Inc. PL 8-1510
147 E. 50 St., NYC
publication & advertising design & consulta.

Diamond Art Studio MU 3-1418
10 East 40 St., NYC 16
complete campaigns from ideas through to print

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Advertising, editorial, promotional, technical

William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals

Allan Melhado BR 9-3911
55 W. 42 St., NYC 36
layout thru finish - complete

John J. Metzger FO 8-5811
736 Riverside Drive, NYC 31
designer-art director-consultant

Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
complete studio service, planning thru finish

George Samerjan LO 4-7257
80 W. 40 St., NYC 18

Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
complete campaigns, ideas thru to print

Berni Weiland CI 6-0631
49 W. 45 St., NYC 36
design thru production - art, type, mechanics

7. book jackets

Howard Alber RI 6-0474
2004 Pine St., Phila. 3, Pa.
coordinated company identification designing
Nina Albright, A.G.* EL 5-1230
320 E. 53 St., NYC 25
General
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Cunningham, Margrete Schilte-Tigges
420 Riverside Dr., NYC 25 RI 9-8272
modern illustration and design
Alvin Hollingsworth MO 3-8916
2051 8 Ave., NYC 26
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
westerns & historicals
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Hayden Scott SP 7-3164
21 E. 10 St., NYC 3
interpretive, creative, off-beat
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
beautifully designed to stand out & sell

8. booklets, direct mail

Bennett T. Andrews TU 6-2327
907 Cherokee Lane, Signal Mt., Tenn.
creative art, illus, photog; idea to finish
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
complete service for art & production
Tony Cooper, Inc. PL 8-1510
147 E. 50 St., NYC
from concept thru reproduction
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
visuals, comps, finishes
Hal Doremus, A.G.* MU 6-1236
443 4 Ave., NYC 16
design & finished art, booklets, folders, etc.
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Cliff Glynn, A.G.* OX 7-0245
6 E. 46 St., NYC 17
creative marketing promotion
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Michael Goorevitz WI 4-4310
3613 Forest Garden Ave.,
Baltimore 7, Md.
Robert Hovanec Advertising Art Serv.
110 W. 42 St., NYC 36 LO 4-2493
surveys; reports; inserts
John R. Junger UN 7-8684
410 Westhues Way, St. Louis, Mo. 15
layout, lettering, illustration
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
William H. Snodgrass AN 3-2471
208 N. Wells, Chicago 6, Ill.
Lionel Stern FR 1-0914
144 Pine St., Woodmere, N.Y.
booklets, travel; direct mail, pub. rela.

Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
eye-catching keepsakes rather than
throwaways

9. Bourges technique

Georgette Boris, A.G.* RH 4-2140
152 E. 84 St., NYC 28
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Bourges Color Corp. WA 4-8070
80 Fifth Avenue, NYC 11
The Bourges Process art materials
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16

10. car cards

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
humorous, decorative

11. caricatures

"Dave" Hirsch PL 2-8760
6748 Crandon Ave., Chicago 49, Ill.
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17
Topical, editorial, picture-graphic spots
Eli Jacobi AL 5-1636
106 W. 13 St., NYC 11
caricatures only; from life or photos

12. cartoons

Cartoon Advertising BR 9-3111
Times Tower Building, NYC 36
Featuring "Cartoon Art by Politzer"
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
humorous, stylized or high design
Lee DeGroot IV 2-5086
8576 Glen Campbell Rd., Phila., Pa. 28
creative art, slide films, layout to finish
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
spots, cartoon strips
Hal Doremus, A.G.* MU 6-1236
443 4 Ave., NYC 16
humorous, decorative, whimsical
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Morton Bruce Freiman WA 7-4248
227 Haven Ave., NYC 33
funny, sophisticated
Bob Hellum PI 6-7228
22 Upper Mt. Ave., Montclair, N.J.
covers, spots, film strips, b/w, color
Charles Herzog III Studio TR 1-2875
7338 Woodward Ave., Detroit 2, Mich.
Sid Hix RI 6-1202
2313 Valencia Drive, Sarasota, Fla.
Send for booklet
William Hogarth OR 6-2374
207 Carpenter Ave., Sea Cliff, N.Y.
sophisticated rakes & harlots...progressing
Alvin Hollingsworth MO 3-8916
2051 8 Ave., NYC 26
Johnstone & Cushing PL 3-5770
137 E. 57 Street, NYC 22
ideas, gags, finishes, characters developed
G. Francis Kauffman FA 2-7114
Box 2, Fanwood, N.J.
cartoons for industrial publications, ads, etc.

Kennedy Associates MU 7-1320-1
141 E. 44 St., NYC 17
for names of the top cartoonists we represent
see listing #285
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Charles J. Markman BE 7-5233
5235 W. North Ave., Chicago 39, Ill.
Peterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
complete studio service, planning thru finish
Don Pengelly CI 5-2775
15 W. 46 St., NYC
Wm. C. Popper & Co. CA 6-4450
148 Lafayette St. NYC 13
Color printers since 1893
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
humorous &/or high designs; gags too
Ray Thompson TU 4-7989
116 Greenwood Ave., Wyncote, Pa.
serving many clients by mail
John Voelker LA 1-1383
3819 Rawlins, Dallas, 19, Texas
idiotic illustrations, stylized

13. catalogs

Tony Cooper, Inc. PL 8-1510
147 E. 50 St., NYC
from concept thru reproduction
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
from ideas through to print
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Allan Melhado BR 9-3911
55 W. 42 St., NYC 36
layout, design & complete follow thru
Peterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
complete studio service, planning
Berni Weiland CI 6-0631
49 W. 45 St., NYC 36
industrial, annual reports, consumer, trade

14. charts

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
statistical & technical charts, graphs, maps
Peterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
sales presentations, complete studio service

15. color separations

Georgette Boris, A.G.* RH 4-2140
152 E. 84 St., NYC 28
all techniques
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Bourges Color Corp. WA 4-8070
80 Fifth Ave., NYC 11
The Bourges Process art materials
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
perfect register

16. colorist

Janet Knief RO 6-1764
154 Fonda Rd., Rockville Centre, N.Y.
all media

17. comic books

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
commercial comic books & strips
Johnstone & Cushing PL 3-5770
137 E. 57 Street, NYC 22
25 yrs. exp. in creating & producing comics
Wm. C. Pepper & Co. CA 6-4450
148 Lafayette St., NYC 13
Color printers since 1893

18. continuities

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
straight or humorous
Johnstone & Cushing PL 3-5770
137 E. 57 Street, NYC 22
ideas, layouts, finishes, characters
developed

19. displays

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
point of sales
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17
Store-counter, self-packaging, exhibit plans
Neal Goldman Associates, Inc. MU 8-2286
34 East 51st Street, NYC 22
creative organization, specialist in displays
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn 18, N.Y.
design & mfg. drawings
S. Miller Mack ME 5-1408
7811 Mill Rd., Phila. 17, Pa.
exhibits & displays, design & production
Sam P. Sedano, A.G.* TR 6-3530
1461 Park Ave., NYC 29
designer & fabricator, 3 dimen., any material
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
still life, interiors, architecture, landscapes
Warsaw Collection of Business Americana
752 West End Ave., NYC 25 RI 9-3500
historical

20. exhibits

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17
Design, model-bldg., construction-
supervision
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
Raoul A. Ibarguen KI 5-4410
1318 Walnut, Phila. 7, Pa.
design, production, manufacture
K. Isaacs LE 2-1385
158 E. 38 St., NYC 16
& Lone Pine Rd., Bloomfld. Hills, Mich.
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
design & mfg. drawings
S. Miller Mack ME 5-1408
7811 Mill Rd., Phila. 17, Pa.
exhibits & displays, design & production

Sam P. Sedano, A.G.* TR 6-3530
1461 Park Ave. N.Y.C. 29
designer & fabricator, 3 dimen., any material
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Warsaw Collection of Business Americana
752 West End Ave., NYC 25 RI 9-3500
historical

21. fine art for industry

Roger Epply
Old Saybrook, Connecticut
Marine-skiing watercolors
Hugh Laidman CY 4033
Blakeley Rd., South Wales, N.Y.
watercolors and murals
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
general, outdoors — oils, b/w
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
John La Gatto's fine arts handling
George Samerjan LO 4-7257
80 W. 40 St., NYC 18
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
landscape, still life, architecture, all
mediums
Lionel Stern FR 1-0914
144 Pine Street, Woodmere, N.Y.
fine art: painting for industry, airlines

22. greeting cards

Georgette Boris, A.G.* RH 4-2140
152 E. 84 St., NYC 28
designer, color separations, all mediums
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

23. ideas

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
creative, original, sales producers
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
direct, unusual, complete campaigns
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Hayden Scott SP 7-3164
21 E. 10 St., NYC 3
interpretive, creative, off-beat
Lionel Stern FR 1-0914
144 Pine St., Woodmere, N.Y.
ideas: cartoons & copy
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, NY
original ideas executed & produced to sell

24. labels

Angelina Culfogienis TR 4-5196
936 Juniper Street, NE, Atlanta 9, Ga.
labels & package design — layouts & comps
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
creative, die-cuts, to meet all needs
Roy Horton Studios PL 3-4914
145 E. 52 St., NYC 22
rough, comp., mechanical
William Metzlig MU 7-0512
331 Madison Ave., NYC 17
trademarks, labels, package design, letterhead

25. layouts

Charles D. Bradley CY 2-6995
903 Gilmore Ave., Nashville, Tenn.
Semi-comps complete comps
Bob Clark and Friends CA 7-7227
714 S. W. Madison, Portland 5, Ore.
creative layout, illustration, lettering
Tony Cooper, Inc. PL 8-1510
147 E. 50 St., NYC
basic, creative design
Don E. Davis SO 2-6673
2210 1/2 Mechanic, Galveston, Texas
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
industrial, consumer for all media
Fred Halpern RI 6-5444
34 S. 17th St., Phila. 3, Pa.
Industrial — consumer — institutional
Robert Hovanec Advertising Art Serv. LO 4-2493
110 W. 42 St., NYC 36
ads, booklets, surveys
Marjorie H. Jackson AM 2-4431
201 S. Market, Wichita 2, Kansas
Samuel Leschin MU 2-7433
545 5 Ave., NYC 17
Lettering, also — design, comps, finish
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Miguel Palazon 3-8122
402 E. Mulberry St., Bloomington, Ill.
layouts, general illustration, cartoons
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
complete studio service, planning thru finish
Hayden Scott SP 7-3164
21 E. 10 St., NYC 3
interpretive, creative, off-beat
William H. Snodgrass AN 3-2471
208 N. Wells, Chicago 6, Ill.
Lionel Stern FR 1-0914
144 Pine St., Woodmere, N.Y.
employee rela. cartoon posters, folders
Berni Weiland CI 6-0631
49 W. 45 St., NYC 36
comps, roughs, renderings, all media

26. letterheads

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
design, finish, all types of businesses
William Metzlig MU 7-0512
331 Madison Ave., NYC 17
trademarks, labels, package design, letterhead

27. maps

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
decorative, statistical, technical

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Decorative, functional, education, navigation
Lester Greer EL 5-3985
145 E. 52 St., NYC 22
perspective-relief
Bruno Junker, A.G.* MU 7-3572
505 5 Av. Rm. 1301, NYC 17
perspective, birdseye views, pictorial,
antique
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
3rd dimensional & birdseye
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Monsen Typographers, Inc. SU 7-1223
22 E. 111 St., Chicago, 11, Ill.
Monsen map type
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L. S. 15, Calif.
Monsen map type

28. mechanicals

Charles Blas EL 5-2934
EL 5-4113
325 E. 57 St., Bklyn. 34, N. Y.
fast, dependable — comps, type spec, design
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
clean, precise-type specs
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Experienced economical follow-up of your
design
Roy Horton Studios PL 3-4914
145 E. 52nd St., NYC 22
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16

29. oil painting

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., N.Y.C.
portrait, industrial, western & aerial
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
John J. O'Brien TW 6-7181
104-20 68th Drive, For. Hills, N.Y.
ecclesiastical murals

30. package design

Design Directions PL 5-1127
17 E. 48 St., NYC 17
merchandising-wise design & construc.
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
complete design service; comp to finish
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Ideas to finishes, food-product illustrated
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
Michael Goarevitz WI 4-4310
3613 Forest Garden Ave., Baltimore, Md. 7
Roy Horton Studios PL 3-4914
145 E. 52 St., NYC 22
rough, comp, mechanical

Ingersoll Studios BR 9-5132
4 West 40th St. NYC
rough, comp., mechanical
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
crea. design, rghs, comps & mechs.
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Direct Mail, layout & Mechanicals
William Metzlg MU 7-0512
331 Madison Ave., NYC 17
trademks, labels, package design, letterhead
Lloyd J. Niederlitz PA 6-0630
8 Arrowhead Rd., PK. Ridge, N.J.
complete design service: comp to finish
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
packaging, labels, trademarks
Bud Roberts LY 3-9480
225 Pearl Ave., San Carlos, Calif.
package design, artist, designer
Ken Saco MU 5-5958
185 Madison Ave. NYC
George Samerjan LO 4-7257
80 W. 40 St., NYC 18
William H. Snodgrass AN 3-2471
208 N. Wells, Chicago 6, Ill.
Margaret Yakovenko GR 7-2061
193 2nd Ave., Studio 3, NYC 3
decorative, stylized

31. pen and ink

Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
pen & ink, wash
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
Adv. & story illustration
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
pen & ink for advertising or editorial
Don Pengelly CI 5-2775
15 W. 46 St., NYC
Hayden Scott SP 7-3164
21 E. 10 St., NYC 3
interpretive, creative, off-beat

32. pharmaceutical design

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
layouts, comps, finish; broadsides
Robert Hovanec Advertising Art Serv.
110 W. 42 St., NYC 36 LO 4-2493
detail folders, ads, blotters, etc.
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

33. point-of-sale

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
brainstorming sessions by appointment only
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
wire, metal, plastic, wood, complete creative
design, sample & mfg. specs.

34. portraits, painting

Arnold Allen, Illus. Portrait Ptr. RA 9-2869
50-16 41 St., L.I. 4, N.Y.
specialist, oil-all media, fine art for ind.
Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
portrait, drawing & painting
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Janet Knief RO 6-1764
154 Fonda Rd., Rockville Centre, N.Y.
fine art & advt. oils, pastel
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
oil, pastel
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Corydon G. Snyder CA 5-4264
1935 So. Michigan Ave., Chi. 16, Ill.
portrait sketches, caricatures

35. posters

Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
still life, food, posters
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
genuine traffic stoppers
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
travel, food, industrial
Simon Goldsmith RE 2-9834
30 Church St., NYC 17
G. Francis Kouffman FA 2-7114
Box 2, Fanwood, N.J.
posters with the humorous touch
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Melanie Merckenich TO 6-5444
10 Moss, Apt. 200, Highland Pk. 3, Mich.
Posters, cards, for silk screen
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
food, still life, travel, human interest
Arne Peterson JU 1-4140
25 Duryea St., Islip, L. I., N. Y.
Lionel Stern FR 1-0914
144 Pine St., Woodmere, N. Y.
humorous bank posters in silk screen
Warsaw Collection of Business Americana
752 West End Ave., NYC 25 RI 9-3500
historical

36. presentations

Howard Alber RI 6-0474
2004 Pine St., Phila. 3, Pa.
art counselling, ideas, design, production
Bourges Color Corp. WA 4-8070
80 Fifth Ave., NYC 11
The Bourges Process art materials
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
cinch that account on first call
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, L.I., N.Y.
decorative, humorous — live, color, half tone
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
effective & unique design

Simon Goldsmith RE 2-9834
30 Church St., NYC 17
Berni Weiland CI 6-0631
49 W. 45 St., NYC 36
charts, lettering, sales portfolios, easels

37. product design

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Ideas, research, rendering, engineer-contact
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
prod. design, comp. ser. idea to mfgd. prod.
Kenneth B. Peterson
198 Flint St., Rochester 8, N.Y.
airbrush sketches commercial jewelry
color B/W

38. record albums

Bennett T. Andrews TU 6-2327
907 Cherokee Lane, Signal Mt., Tenn.
100 strikingly creative covers in all mediums
Alvin Hollingsworth MO 3-8916
2051 8th Ave., NYC 26
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
over 200 beautiful covers now selling

39. Ripley technique

Johnstone & Cushing PL 3-5770
137 E. 57 Street, NYC 22
expert Ross-Board treatment, layout, finishes

40. scale models

Raoul A. Ibarquien KI 5-4410
1318 Walnut, Phila. 7, Pa.
architecture, prod., furn., advertsg.
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
complete shop facilities
John H. Obold SP 7-7747
237 East 19th St., NYC 3
scale, animated, prototype

41. scratchboard

Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
figure, mens hands
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
Adv. product, story illustration
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Decorative, food, figure & technical illus.
Lester Greer EL 5-3985
145 E. 52 St., NYC 22
product-figures
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
products and still life

42. spots

Margaret Ayer, A.G.* GR 7-0988
129 E. 10 St., NYC 3
color, wash, ink, foreign, orient
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
decorative, humorous, realistic; all media
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Decorative, scratchboard, symbols, technical
Morton Bruce Freiman WA 7-4248
227 Haven Ave., NYC 33
humorous, decorative
Simon Goldsmith RE 2-9834
30 Church St., NYC 17
Mel Klapholtz CO 5-9152
110 W. 49th St., NYC
travel, food, industry - line, wash, color
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Virginia O'Connell OX 7-0298
314 E. 25 St., NYC 10
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
complete studio service
Don Pengelly CI 5-2775
15 W. 46 St., NYC
stylized and decorative

43. stock art

The Bettman Archive PL 8-0362
215 E. 57 St., NYC 22
Culver Service MU 4-5054
660 First Ave., NYC 16
Warshaw Collection of Business Americana RI 9-3500
752 West End Ave., NYC 25

44. three dimensional

Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
drawings for your requirements
Judith Reich EX 2-7535
39-74 47 St., LIC, N.Y. (4)
decorative, humorous, collages for adver.

45. trade marks

Design Directions PL 5-1127
17 E. 48 St., NYC 17
creative marks of distinct. Letterheads
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
creative design
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Many national consumer-industrial now in use
Cliff Glynn, A.G.* OX 7-0245
6 E. 46 St., NYC 17
for businesses, associations, institutions
*Member of Artists' Guild of New York
(for info re membership see listing #52.)
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
William Metzger MU 7-0512
331 Madison Ave., NYC 17
trademarks, labels, package design, letterhead
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
packaging, labels, trademarks
Warshaw Collection of Business Americana RI 9-3500
752 West End Ave., NYC 25
historical, research

46. trade publishing art

Don E. Davis SO 2-6673
2210 1/2 Mechanic, Galveston, Texas
Sol Dember DI 2-7163
7309 Paso Robles Ave., Van Nuys, Calif.
industrial, aircraft, missile in color & b/w
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Editorial covers, technical advertiser's service

47. wash drawing, b/w

Georgette Boris, A.G.* RH 4-2140
152 E. 84 St., NYC 28
fashion: women, children, accessories, spots
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
so real they look like color
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
adv., product, story illustration, interiors
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

48. watercolor

Roger Epply
Old Saybrook, Connecticut
Watercolors for advertising and industry
Marjorie H. Jackson AM 2-4431
201 S. Market, Wichita 2, Kansas
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Allan Melhado BR 9-3911
55 W. 42 St., NYC 36
landscape, industrial

49. woodcut

Virginia O'Connell OX 7-0298
314 E. 25 St., NYC 10

ILLUSTRATION

50. aeronautical

Sol Dember DI 2-7163
7309 Paso Robles Ave., Van Nuys, Calif.
aircraft, astronaut w/figures, in color & b/w
Lester Greer EL 5-3985
145 E. 52 St., NYC 22
commercial - military
Bruno Junker, A.G.* MU 7-3572
505 5 Av. Rm. 1301, NYC 17
artwork for the world's greatest airlines
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
oil & b/w
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
Frank Germaine, Sol Dember - color, wash,
line
Thomas Turner BO 1-8532
69-60 108th St., Forest Hills, NY 75
Technical illustrations, pastels
Steven Vagh, Jr. LU 8-1740
1262 Brook Ave., NYC 56
aircraft & figures in color, b/w line, wash

51. animals

Margaret Ayer, A.G.* GR 7-0988
129 E. 10 St., NYC 3
color, wash, crayon, ink, separations
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, L.I., NY
decorative, humorous • live, color, half tone
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
realistic, decorative, humorous, all media
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
horses & livestock
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Lloyd Sandford FA 6-6714
31-03 Garrison Terrace, Fair Lawn, N.J.
all types, realistic, pen & ink, gouache
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
decorative, humorous & accurate

52. the Artists' Guild of New York

The Artists' Guild of New York GR 7-0988
129 E. 10 St., NYC 3
"The Center for Professional Artists"

53. automobiles

The Bettmann Archive PL 8-0362
215 E. 57th St., NYC 22
photos, drawings of old automobiles
Arne Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
creative and all leading makes

54. biblical

Howard Alber RI 6-0474
2004 Pine St., Phila. 3, Pa.
coordinated company identification designing
Margaret Ayer, A.G.* GR 7-0988
129 E. 10 St., NYC 3
color, crayon, ink, separations, jackets
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
S. Wendell Campbell, A.G.* MU 8-3045
645 Madison Ave., NYC 22
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

55. characters

John Luke LO 8-5207
420 E. 55 St., NYC 22
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
men — western, historical
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

56. chemical

The Bettmann Archive PL 8-0362
215 E. 57th St., NYC 22
historical prints of alchemy, chemistry
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
charming, light, strong design

57. children

Nina Albright, A.G.* EL 5-1230
320 E. 53 St., NYC 22
all ages, realistic
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Georgette Boris, A.G.* RH 4-2140
152 E. 84 St., NYC 28
tots to teens, fashion & editorial
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
George Bucfel, A.G.* KI 9-7629
5615 Netherlands Ave., Riverdale 71, N.Y.
book & commercial illustration
*Member of the Artists' Guild of New York
(for info re membership see listing No. 52.)
Genevieve E. Hanson
Higley Press, Butler, Indiana
children — children's books
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Pat Nicholson CI 5-5234
8 W. 56 St., NYC
girls, subteens, young miss illus.

58. childrens' books

Margaret Ayer, A.G.* GR 7-0988
129 E. 10 St., NYC 3
color, ink, separations, jackets, foreign
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
George Bucfel, A.G.* KI 9-7629
5615 Netherlands Ave., Riverdale 71, N.Y.
realistic
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
S. Wendell Campbell, A.G.* MU 8-3045
645 Madison Ave., NYC 22
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, LI, NY
decorative, humorous • live, color, half tone
Genevieve E. Hanson
Higley Press, Butler, Indiana
children — children's books
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Richard Moss NE 8-4538
407 Washington Ave., NYC 38
Pen and ink, color separation
Mary Rayt, A.G.* KI 9-7629
5615 Netherland Ave., Riverdale 71, N.Y.
realistic
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

59. collage

Jackie Klapholz DR 6-2449
112 S. Maple Ave., Spfld., N.J.
imaginative — decorative humorous treatment

60. decorative humorous

Cartoon Advertising BR 9-3111
Times Tower Building, NYC 36
Featuring "Cartoon Art by Politzer"
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, L.I., NY
animals, people, food • line, color half tone
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
spots, ads, booklet illustration
Hal Doremus, A.G.* MU 6-1236
443 4 Ave., NYC 16
humorous, decorative, whimsical
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Morton Bruce Freiman WA 7-4248
227 Haven Ave., NYC 33
off-beat, color & b/w
Jackie Klapholz DR 6-2449
112 S. Maple Ave., Spfld., N.J.
scratchboard, linoleum cut, line, B & W, color
William E. Mackey PE 5-9650
1615 Spruce St., Phila. 3, Pa.
Ad & Package Designer, Booklets,
Mechanicals
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Robert Salpeter TI 2-0046
1245 Boynton Ave., NYC 72
decorative, humorous illustration
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
funny, stylized, handsome, illuminating
Margaret Yakovenko GR 7-2061
193 2nd Ave., Studio 3, NYC 3
animals, people & things

61. farm animals

John Garner OS 5-1508
711 Preston Lane, Hatboro, Pa.
mens & boys fashion illustration

62. fashion & style

Georgette Boris, A.G.* RH 4-2140
152 E. 84 St., NYC 28
women, children, accessories — high fashion
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Dorothe Cavanagh Leibow, A.G.* IN 2-5762
135 W. 79 St., NYC 24
fashion illustration
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Sue Barbaryon O'Brien TW 6-7181
104-20 68th Drive, Far. Hills, N.Y.
fashion illustrator, women, children
Wallace Saaty, A.G.* CI 7-3900 — Ex. 646
Wellington Hotel, 7 Ave. & 55 St., NYC 19
realistic figures; men, women, children
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

63. figure

Nina Albright, A.G.* EL 5-1230
320 E. 53 St., NYC 22
general, realistic
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
glamour girls & luscious babes

Charles Herzog III Studio TR 1-2875
7338 Woodward Ave., Detroit 2, Mich.
figure illustration
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
western
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
John La Gatta, Frank Germaine, Ken Sawyer
Hayden Scott SP 7-3164
21 E. 10 St., NYC 3
interpretive, creative, off-beat
Steven Vagh, Jr. LU 8-1740
1262 Brook Ave., NYC 56
Male interests in oils, line, wash

64. flowers

Karl Koehn HE 3-4016
676 Onderdonk Ave., Bklyn. 27, N.Y.
airbrush, tempera or oil color

65. food

Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
still life, food, posters
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, L.I., N.Y.
decorative & live, color, half tone
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Realistic, decorative, b/w, color, packaging
Jan Hogenblyl NU 2-1696
37A Lovell Court, Nutley 10, N.J.
Food, Beverages, Still-life
Karl Koehn HE 3-4016
676 Onderdonk Ave., Bklyn. 27, N.Y.
foods & beverages - realistic

66. furniture

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
line & wash, b/w & color
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
interiors, color, b/w, also architecture

67. general

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
we glamorize anything from apples to zebras
Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
realistic, decorative, humorous, b/w, color
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MO 7-3780
Adv., edit., prom., indus., techn'l. art service
John Elliott LE 2-7439
7 W. 28 St., NYC 1
Roman Luchian LO 9-2716
273 Bennett Ave., NYC 40
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Glenn Ray UL 9-5675
563 Marks Ave., Bklyn. 16, N.Y.
Gen. illus. still life, figure, etc.

Wallace Saaty, A.G.* CI 7-3900-Ex. 646
Wellington Hotel, 7 Ave. & 55 St., NYC 19
human interest, glamour & product
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
George Samerjan LO 4-7257
80 W. 40 St., NYC 18

68. historical

The Bettmann Archive PL 8-0362
215 E. 57th St., NYC 22
old prints, photos on any subject
Harry T. Fisk, A.G.* CH 3-4885
329 W. 22 St., NYC 11
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
western, early American, European
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Warsaw Collection of Business Americana
752 West End Avenue, NYC 25 RI 9-3500
advertising all subjects

69. home furnishings

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
interiors, b/w & color, wash & line

70. humorous

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
even the sphinx laughed at our stuff
Hal Daremus, A.G.* MU 6-1236
443 4 Ave., NYC 16
humorous, decorative, whimsical
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Morton Bruce Freiman WA 7-4248
227 Haven Ave., NYC 33
unusual editorial flair
William Hogarth OR 6-2374
207 Carpenter Ave., Sea Cliff, N.Y.
funny ha-ha & funny peculiar...but funny!
Studio Roman FL 8-8133
132-45 Avery Ave., Flushing, N.Y.
visibly risible, designed for laughter

71. industrial

Diamond Art Studios MU 3-1418
10 East 40 St., NYC 16
all fields, all media
Lester Greer EL 5-3985
145 E. 52 St., NYC 22
equipment-machinery
Bruno Junker, A.G.* MU 7-3572
505 5 Av. Rm. 1301, NYC 17
aviation, transportation and construction
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Koe-Art ED 3-3144
93 Pilgrim Lane, Westbury, L.I., N.Y.
aviation, railroads, figures, etc.
Elliott Means, A.G.* GR 7-2516
178 2nd Ave., NYC
outdoor action, trucks, bulldozers, etc.
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

Richard Moss NE 8-4538
407 Washington Ave., NYC 38
Industrial illustration with impact and drama
Steven Vagh, Jr. LU 8-1740
1262 Brook Ave., NYC 56
any subject including farm implements

72. interiors

Diamond Art Studios MU 3-1418
10 East 40th St., NYC 16
commercial & industrial, all media
Raoul A. Ibarguen KI 5-4410
1318 Walnut, Phila. 7, Pa.
color, loose or tight, from blueprints
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
also furniture; color, b/w, also architecture

73. landscape

Bruno Junker, A.G.* MU 7-3572
505 5 Av. Rm. 1301, NYC 17
industrial landscape, birdseye views, space
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
all mediums-fine arts, commercial, still life

74. marine

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17 MC 7-3780
Charts, navigation, USP Squadron know-how
Roger Epply
Old Saybrook, Connecticut
Marine and industrial watercolors
Lester Greer EL 5-3985
145 E. 52 St., NYC 22
ships-naval-cross sections
Steven Vagh, Jr. LU 8-1740
1262 Brook Ave., NYC 56
in color, b/w, line, wash

75. medical

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
famous doctors of the past, medieval practice

76. men's hands

Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
figure, mens hands
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)

77. military

Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
illustrative or technical - Germaine - Dember

78. product, still-life

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
realistic, stylized or just plain good
Karl Koehn HE 3-4016
676 Onderdonk Ave., Bklyn. 27, N. Y.
wood, glass, metal, fabric & leather gds.

Wallace Seaty, A.G.* CI 7-3900-Ex. 646
Wellington Hotel, 7 Ave. & 55 St., NYC 19
appliances, food, TV, cars, figure
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
Tom Ryan — food, products, posters
Arne Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
bottles, foods: b/w and color

79. shoes

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

80. sport

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
prints on oldtime sports and sportsmen
Roger Epply
Old Saybrook, Connecticut
watercolors of skiing and sailing

81. still-life

Linn Ball, A.G.* SU 7-2221
266 W. 71 St., NYC 23
still life, food, posters
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Jan Hogenbyl NU 2-1696
37A Lovell Court, Nutley 10, N.J.
Food, Beverages, Still-life
Karl Koehn HE 3-4016
676 Onderdonk Ave., Bklyn. 27, N.Y.
wide range — oil color or tempera
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
Tom Ryan — complete studio service

82. story

Arnold Allen, illus. Portrait Ptr. RA 9-2869
50-16 41 St., L.I. 4, N.Y.
Adv. & editorial line, wash, color
Morton Bruce Freeman WA 7-4248
227 Haven Ave., NYC 33
interpretive period & modern scenes
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Stan Zuckerberg PE 5-8862
21 Old Farm Rd., Levittown, L.I., N.Y.

83. stylized

Cliff Glynn, A.G.* OX 7-0245
6 E. 46 St., NYC 17
highly original techniques
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Mel Klapholz CO 5-9152
110 West 49th St., NYC
Line & wash, color — travel, food, industry

84. symbolic

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
abstract, interpretive, meaningful

85. technical

Raymond Andersen DA 6-6200
Stanford Research Institute, Menlo Pk., Cal.
Technical Art, Technical Book Production

LETTERING

86. alphabets, designed

Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17
Mechanical, electronic, manual illus., LeRoy
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
specially designed for private use
Photo-Lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
Exclusive, for campaigns or publications
Bud Renshaw
54 Phyllis Road, W. Orange, N.J.
finished lettering designed for photo-composing
equipment/type casting

87. comp. lettering

Al Jameison LA 5-7012
119-17 202 St., St. Albans 12 NY TR 6-9396
comp. lettering & layout
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
complete studio service, planning thru finish

88. illuminated lettering

Leopold Boritz CA 2-5857
119 7th Ave., Long Branch, N.J.
illuminated lettering
Ruth E. Gutfucht GL 3-1881-R
697 Flower City Pk., Rochester, N.Y. 15
Engrossing diplomas, certificates, scrolls
Enid Eder Perkins EM 2-7220
4000 Massachusetts Ave., NW, Wash. 16 DC
scrolls, calligraphy
Alex Romett OR 4-7084
165 Bleeker St., NYC

89. Le Roy lettering

Paul K. Apkarian GA 1-4691
1855 Roxbury Road, Cleveland 12, Ohio
general layout, pkge. design TV, poster
Charles F. Dreyer * Art Service PL 9-7880
480 Lex. Ave., NYC 17
As adjunct to mechanical & electronic illus.

90. lettering

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
the kind that talks or the kind that sings
Simon Goldsmith RE 2-9834
30 Church St., NYC 17
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
J. J. Herman, A.G.* LE 2-6774
156 E. 39 St., NYC
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Roy Horton Studios PL 3-4914
145 E. 52 St., NYC 22
Samuel Leschin MU 2-7433
545 5 Ave., NYC 17
layout, also — design, comps, finish

Bud Renshaw
54 Phyllis Rd., W. Orange, N.J.
hand lettering, comp/finish
Alex Romett OR 4-7084
165 Bleeker St., NYC

91. paste-up alphabets

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
craft-type mat finish acetate adhesive sheets

92. photo, film, process

Paul K. Apkarian GA 1-4691
1855 Roxbury Road, Cleveland, Ohio
creative, contemporary, classic, rough-comp.
Film Lettering LO 4-8931
37 W. 39 St., NYC 18
Filmatype lettering — latest 1958 styles
The Fotoflex Company MU 2-1190
214 East 41 St., NYC
regular & economy system for all lettering
Fotolines Incorporated WH 3-0997
161 E. Grand, Chicago 11, Ill.
photo lettering
George Griffin & Associates AX 9-6540
P.O. Box 534, W. Carrollton, Ohio
low-cost paste-up or photo letter, by mail
Photo-Lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
the finest custom photo-lettering since 1936

93. photographic variations

Photo-Lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
pioneers of photographic variation since 1936

RETOUCHING

94. art

Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction

95. carboys

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
retouching of carboys
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Hersh-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
Van Vort Studio EL 5-5354
7 E. 47 St., NYC
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
carboys, color toning, dye transfers

96. color toning

Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42nd St., NYC 19

Van Vert Studio EL 5-5354
7 E. 47 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
carbros, color toning, dye transfers

97. dye transfer

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
dye transfer retouching
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Herish-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
experienced color retouching staff
Van Vert Studio EL 5-5354
7 E. 47 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
carbros, color toning, dye transfer
Way's Standard Viewers
Chappaqua, New York
For correct viewing of color transparencies
write for brochure
George E. Wildner MU 3-5341
218 Madison Ave., NYC
dye transfer - flexichrome

98. fashion

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
fashion photography
Herish-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
experienced color retouching staff
Richard E. Stein MU 3-4245
370 Lexington Avenue, NYC 17
creative retouching

99. Flexichrome

Nina Albright, A.G.* EL 5-1230
320 E. 53 St., NYC 22
*Member of the Artists' Guild of New York
(for info re membership see listing #52.)
Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Art Masters JU 2-4182
155 W. 44 St., NYC 36
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists

Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
Flexichrome coloring
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Herish-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
experienced color retouching staff
Art Miltenberger AS 8-6192
30-68 41st St., Astoria 3, NY
photo retouching & Flexichrome coloring
Van Vert Studio EL 5-5354
7 E. 47 St., NYC
all phases of retouching
Way's Standard Viewers
Chappaqua, New York
For correct viewing of color transparencies
write for brochure

100. industrial

Art Masters JU 2-4182
155 W. 44 St., NYC 36
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Peter George Art Service Inc. MU 4-2124
832 Second Ave. (44-45 St.) NYC 17
Kemart-Four color separations
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
William Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
all assignments carefully followed thru

101. Kemart

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC

102. photo, b/w

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Art Masters JU 2-4182
155 W. 44 St., NYC 36
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson St.,
Newark 3, N.J.
Peter George Art Service, Inc. MU 4-2124
832 Second Ave., (44-45 St.) NYC 17
General black & white retouching
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Herish-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
experienced color retouching staff
Karl Koehn HE 3-4016
676 Onderdonk Ave., Bklyn. 27, N.Y.
wide range, also adding art to photos
William Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
picked up, executed, delivered personally
Al Noppe PL 5-3573
9 E. 47 St., NYC
bleaching of dark photos-men's fashion
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L. A. 57, Calif.
complete studio service, planning thru finish

Richard E. Stein MU 3-4245
370 Lexington Avenue, NYC 17
creative fashion and pictorial retouching
Van Vert Studio EL 5-5354
7 E. 47 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
photo b/w's, photos, color

103. photos, color

Art Masters JU 2-4182
155 W. 44 St., NYC 36
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Herish-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
experienced color retouching staff
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
complete studio service, planning thru finish
Edmund T. Snow Studio Glen Ellyn 3006
534 Elm St., Glen Ellyn, Ill.
foods - industrial - technical also b/w
Van Vert Studio EL 5-5354
7 E. 47 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
photo b/w's, photos, color

104. products

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Art Masters JU 2-4182
155 W. 44 St., NYC 36
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson St.,
Newark 3, N.J.
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Herish-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
experienced color retouching staff

105. renderings

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Art Masters JU 2-4182
155 W. 44 St., NYC 36
Dominic A. Colacchio PL 1-5447
210 E. 47 St., NYC 17
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
William Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
photographic renderings a specialty

106. technical

Art Masters JU 2-4182
155 W. 44 St., NYC 36
William Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
personal contact all phases of assignments

Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
aircraft, military, cutaways

107. transparencies

Harry M. Collins UL 6-1894
229 E. 38 St., Bklyn., N.Y.
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
fine artists who specialize
Davis-Ganes MU 7-6537
516 5th Ave., N.Y.C. 36
transparency retouching
Estelle Friedman Associates MU 7-7194
141 E. 44 St., NYC
National Studios JU 2-1926
42 W. 48 St., NYC
b/w and color
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
from 35mm up
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure
George E. Wildner MU 3-5341
218 Madison Avenue, NYC
transparency retouching & assemblies

TV

108. animation

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
your products practically speak for themselves
George Griffin & Associates AX 9-6540
P. O. Box 534, W. Carrollton, Ohio
zany, off-beat for memory value. trade ser.
Playhouse Pictures HO 5-2193
1401 N. La Brea Ave., Hollywood 28, Calif.
animated TV commercials
Le Ora Thompson Associates WE 8-3764
733 N. La Brea, Hollywood, 38 Calif.
Carl Urbano, Director of Animation

109. art

Animatic Productions, Ltd. JU 2-2160
15 W. 46 St., NYC 36
Joy Hellum PI 6-7228
22 Upper Mountain Ave., Montclair, N.J.
design, illustration, flips
National Studios JU 2-1926
42 W. 48 St., NYC

110. cartoons

Animatic Productions, Ltd. JU 2-2160
15 W. 46 St., NYC 36
wide range of styles
Cartoon Advertising BR 9-3111
Times Tower Building, NYC 36
Featuring "Cartoon Art by Politzer"
Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
specialists in the utterly ridiculous
Lee DeGroot IV 2-5086
8576 Glen Campbell Rd., Phila., Pa. 28
storyboards to finish • for slide films & TV
Robert Vito ES 7-3505
3857 Kings Hwy., Bklyn. 34, N.Y.
TV cartoons, stylized to fit your needs

111. direct color prints

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color services to the trade
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
from transparency or art
Kurshan & Lang Color Service, Inc.
10 East 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service

112. film production

Animatic Productions, Ltd. JU 2-2160
15 W. 46 St., NYC 36
TV com'ls; ind. film from creation to compltn.
Fred A. Niles Productions, Inc. SU 7-0760
22 West Hubbard St., Chicago 10, Ill.
live & animated TV spots created and filmed
Le Ora Thompson Associates WE 8-3764
733 N. La Brea, Hollywood 38, Calif.
Animated Cartoons, TV Comm-industrials

113. hot press

National Studios JU 2-1926
42 W. 48 St., NYC
ask for newest type sheet
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

114. lettering

Bob Clark and Friends CA 7-7227
714 S.W. Madison, Portland 5, Ore.
lively, stylized or stiff
Monsen Typographers, Inc. SU 7-1223
22 E. Ill. St., Chicago 11, Ill.
Monsen Kromotype
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L. A. 15, Calif.
Monsen Kromotype

115. lettering, photo

Photo-Lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
a complete photo-lettering service for TV

116. props

Warshaw Collection of Business Americana RI 9-3500
752 West End Avenue, NYC 25
historical posters all subjects

117. sculpture

Gabriel Mayorga CA 6-4114
40 Prince St., NYC 12
sculpture for advertising
Paterson & Simonson DU 3-4181
2500 W. 6 St. Bldg., L.A. 57, Calif.
Vic Hauser — wood, metal, stone, clay
& ceramics

118. slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
Bennett T. Andrews TU 6-2327
907 Cherokee Lane, Signal Mt., Tenn.
decorative stylized — realistic; fast,
economical

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, L.I., N.Y.
decorative, humorous • live, color, half tone
Lee DeGroot IV 2-5086
8576 Glen Campbell Rd., Phila., Pa. 28
modern cartoon style for slide films, TV
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
National Studios JU 2-1926
42 W. 48 St., NYC
2x2, 3 1/2x4, 4x5, b/w & color vugraf
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
consultants to TV stations

119. story boards

Animatic Production, Ltd. JU 2-2160
15 W. 46 St., NYC 36
R. J. Davidson PR 5-4050
562 Kirkby Road, Elmont, L.I., N.Y.
decorative, humorous • creative roughs to comp.
Morton Bruce Freeman WA 7-4248
227 Haven Ave., NYC 33
simple heavy-line technique
Playhouse Pictures HO 5-2193
1401 N. La Brea Ave., Hollywood 28, Calif.
creative TV storyboards
Marvin Rubin DU 9-9631
6313 Weidlake Dr., Hollywood 28, Calif.
story boards only; for Ad agencies
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

120. titles

National Studios JU 2-1296
42 W. 48 St., NYC
hot press — hand lettering
Photo-Lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
Your titles produced in economical Pro-type

ART SUPPLIES

121. acetates, overlays

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
sheets, rolls & pads clear & mat finished
Monsen Typographers, Inc. SU 7-1223
22 E. Ill. St., Chicago 11, Ill.
Monsen transparent impressions
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L. A. 15, Calif.
Monsen transparent impressions

122. adhesives

The Crafting Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio

123. air brushes

Wold Air Brush Co. AL 2-4600
2171 N. California, Chicago 47, Ill.

124. artists brushes

The Crafting Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
oil, water color & sign writers' brushes

125. books

Museum Books, Inc. MU 2-0430
48 East 43 St., NYC 17
books & magazines on applied & fine art

126. Bourges materials

Bourges Color Corp. WA 4-8070
80 Fifth Ave., NYC 11
The Bourges Process art materials

127. bristol boards

Strathmore Paper Co. RE 6-8301
West Springfield, Mass.
available thru art material dealers

128. camera lucida

Prisma-scope Laboratories DU 8-2361
3151 E. Colorado, Pasadena, Cal. SY 2-1585

129. cameras

Lacey-Luci Products Co. MI 3-4493
31 Central Ave., Newark 2, N.J.
visualizer, cameras, graphic arts equipment

130. canvas

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Canvas — panels, boards & rolls

131. charcoal & pastel papers

The Craftint Mfg. Co. GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
cut sheets & pads
Strathmore Paper Co. RE 6-8301
West Springfield, Mass.
available thru art material dealers

132. colored papers

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
color-vu 192 color range + 16 grays
Strathmore Paper Co. RE 6-8301
West Springfield, Mass.
Available thru your regular supplier

133. copyboards adjustable

Prisma-scope Laboratories DU 8-2361
3151 E. Colorado, Pasadena, Cal. SY 2-1585

134. crayons and chalks

A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., Newark HU 3-1997
3, N.J.

135. drafting supplies

A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., Newark 3, HU 3-1997
N. J.

136. drawing instruments

The Brandt Corporation
P.O. Box 465, New Orleans, La.
Scaleograph — Rectangular Proportioning Rule
A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., Newark HU 3-1997
3, N.J.

137. erasers

A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., Newark HU 3-1997
3, N.J.
Faber Pencil Company, Eberhard GR 4-6711
Crestwood, Wilkes-Barre, Pa.
Pink Pearl, Rubkleen, Kneaded Rubber

138. fixatives

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
crystal clearplastic spray
Faber Pencil Company, Eberhard GR 4-6711
Crestwood, Wilkes-Barre, Pa.
Nupastel Fixative — clear matte finish
Krylon, Inc. BR 9-1950
18 W. Airy Street, Norristown, Pa.
crystal-clear and workable fixatif

139. fluorescent paper

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
R.L.C. papers 8 daylight fluorescent colors

get to know

HUMOROUS INTERPRETATIONS



john dixon



jack weaver



ray huebner



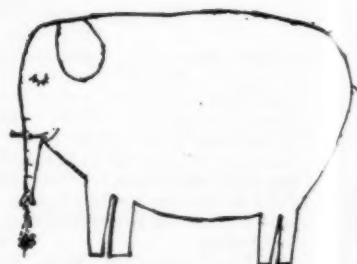
bob seidman



bob hadden



bill stein



140. hand lettering sheets, etc.

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
craft-type mat finish acetate adhesive sheets

141. illustration board

Strathmore Paper Co. RE 6-8301
West Springfield, Mass.
available thru art material dealers

142. inks

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
craftint "66" Jet Black & 17 colors

143. office supplies

A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., HU 3-1997
Newark 3, N.J.

144. oil colors

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
68 craftint-Devoe Artists' Oil Colors

145. pads, blocks, sketch books

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
craftint's complete line
Strathmore Paper Co. RE 6-8301
West Springfield, Mass.
available thru art material dealers

146. palettes

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint-Devoe palettes

147. pencils

The Eagle Pencil Company CA 8-1000
703 E. 13 St., NYC
A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., Newark 3, HU 3-1997
N.J.
Faber Pencil Company, Eberhard GR 4-6711
Crestwood, Wilkes-Barre, Pa.
Colorama, Microtomic, Colorbrite
Swan Pencil Co., Inc. AL 4-7950
221 Fourth Avenue, NYC 3
carb-othello pastel pencils and chalks

148. picture frames

Braquette, Inc.
Lenox, Massachusetts
The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
crafting finished & unfinished oak frames

149. retouching materials

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio

150. retail art stores

Irving Berlin, Inc. CI 6-6350
719 8th Avenue, NYC

Cross County Art Center YO 3-3788
Cross County Shopping Center,
Yonkers 4, NY
Convenience, service for advertising artists
A. I. Friedman Inc. CI 5-6600
25 West 45 St., NYC 36
art materials, frames and books
George Griffin & Associates AX 9-6540
P.O. Box 534, W. Carrollton, Ohio
representing Bert L. Daily, Inc., Dayton
Lewis Artists Materials, Inc. JU 6-1090
158 W. 44 St., NYC 36
Marty's Artists' Supplies DU 7-2359
2711 W. 7 St., Los Angeles 57, Calif.
Palette Shop BR 2-2706
762 N. Milwaukee St.,
Milwaukee 2, Wisc.
Supplies for the commercial artist
Philadelphia Art Supply Co. MA 7-6655
25 S. 8th St., Phila. 6, Pa.

151. schools, art

Chouinard Art Institute
743 South Grand View St., L.A. 57, Calif.
accredited courses in art and design

152. sketch boxes

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint-Devoe sketch boxes empty & filled

153. slide rules

A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson St., HU 3-1997
Newark 3, N.J.

ny recognized talents of Mel Richman, Inc.



NEW YORK
485 Lexington Ave.
oxford 7-0650
PHILADELPHIA
2009 Chestnut St.
locust 7-7600
WILMINGTON, DEL.
920 Shipley St.
olympia 8-5139



154. tabourets

Prisma-scope Laboratories DU 8-2361
3151 E. Colorado, SY 2-1585
Pasadena, Cal.

155. T-squares, perspective

Prisma-scope Laboratories DU 8-2361
3151 E. Colorado, SY 2-1585
Pasadena, Cal.

156. watercolor materials

The Crafting Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint—Devoe Academic colors, brushes,
pads

PHOTOGRAPHY

157. aerial

Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford 12, Conn. 12
obliques—color, Type C, B/W
Thomas M. Skilton HU 9-4308
Creamery, Montgomery Co., Pa.
Oblique Views—color, b/w

158. animals

Walter Chandoha HU 7-8260
Box 237, Huntington Sta., L.I., N.Y.
specializing in cats & dogs in color, b/w

159. architectural

Harold Corsini CO 1-6839
134 Market Place, Pittsburgh 2, Pa.
industrial, illustration
Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford 12, Conn.
interior, exterior, color, B/W
Scott Hyde BU 8-8245
412 E. 74 St., NYC 21
residences, office interiors, edit. exp.

160. cats & dogs

Walter Chandoha HU 7-8260
Box 237, Huntington Sta., L.I., N.Y.
color, b/w, assignment, big stock file

161. children

Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Doris Rosenfeld WA 9-1839
42 Bank St., NYC 14

162. color

Egon Berka ST 2-8444
100 N. LaSalle St., Chicago 15, Ill.
photography & reproduction, consultant
Walter Chandoha HU 7-8260
Box 237, Huntington Sta., L.I., N.Y.
cat & dog pix—biggest file in U.S.
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Henry Gregg, Photography HI 6-8143
413 Upland Rd., Haverstown, Pa.
color photography and audio-visual
consultant
Arthur Griffin WI 6-2690
22 Euclid Ave., Winchester, Mass.
also have good New England Stock color

Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19

Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford 12, Conn.
covering Connecticut, transparencies,
Type C

Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
Color Prints and Transparencies
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure

163. consultants

Egon Berka ST 2-8444
100 N. LaSalle St., Chicago 15, Ill.
photography & reproduction consultant

164. editorial

Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
George R. Golia EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
advertising, editorial, fashion color & b/w
Maurice Prather VI 3-9459
1101 Indiana St., Lawrence, Kan.
Industrial & editorial photography in Midwest
Elizabeth Wilcox KI 8-1118
4511 Delafield Ave., NYC 11
human relations, children, educa.,
families

165. experimental

Hans J. Barschel BU 8-0963
37 Hartfield Drive, Rochester 10, NY
color slides created by a designer
Egon Berka ST 2-8444
100 N. LaSalle St., Chicago 15, Ill.
assignments &/or consulting
Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
Scott Hyde BU 8-8245
412 E. 74 St., NYC 21
solarizations, tone—line, color abstrac.

166. fashion

Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
George R. Golia EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
advertising, editorial, fashion color & b/w

167. food

Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
Color only—Complete kitchen and home econ.

168. general

Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Doris Rosenfeld WA 9-1839
42 Bank St., NYC 14
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
Color only—in and out of studio

169. horticulture

Roche Photography CA 6-2202
Box 88, Caldwell, N.J.
horticultural illustration

170. human interest

Elizabeth Wilcox KI 8-1118
4511 Delafield Ave., NYC 11
real life situations

171. illustration

Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Bernard Foster, L.L.B. 2-7774
9 Hall St., Lewiston, Maine 2-2041
fashion, pretty girls, etc.
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
Color only—Prints or Transparencies

172. industrial

Harold Corsini CO 1-6839
134 Market Place, Pittsburgh 22, Pa.
architecture, illustration
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford 12, Conn.
Anywhere in Connecticut—color, B/W
Roy Kline AT 1-7440
628 Grant St., Pittsburgh 19, Pa.
industrials for advertising & annual reports
Maurice Prather VI 3-9459
1101 Indiana St., Lawrence, Kan.
industrial & editorial photography in Midwest
Bill Witt, Photography MA 3-0562
554 Broad St., Newark, N.J.
For N. J. industrial & location photographs

173. interiors

Walter Chandoha HU 7-8260
Box 237, Huntington Sta., L.I., N.Y.
specializing in cat & dog pix, color, b/w
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Scott Hyde BU 8-8245
214 E. 74 St., NYC 21
editor. approach exper: vogue H&G living
Underwood & Underwood JU 6-5910
3 W. 46 St., NYC 36
news, stock & color

174. landscapes

George R. Golia EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
advertising, editorial, fashion color & b/w
Scott Hyde BU 8-8245
412 E. 74 St., NYC 21
impressions, moods, 4 seasons sky-water-wds
Doris Rosenfeld WA 9-1839
42 Bank St., NYC 14

175. location

Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19

176. magazine photography

Mike Brady VE 8-3811
16213 St. Mary's, Detroit 35, Mich.
photo-journalism, illustrations



Oakland
Color
Prints inc.

DETROIT'S
NEW CUSTOM QUALITY
COLOR SERVICE

CONDENSED PRICE LIST

Dye Transfer Prints.....	\$85 to \$160.00
Multiple Stripped Dye Transfer Prints.....	Starting at \$245.00
Type "C" Prints.....	Starting at \$ 85.00
Duplicate Transparency.....	\$ 35.00
Enlarged or Reduced Duplicate Transparency.....	\$ 45.00
Corrective Duplicate Transparency.....	\$ 45.00
Photo Composing of Transparency.....	Starting at \$175.00

2867 E. GRAND BLVD. • DETROIT • TRInity 3-8665

CONTACT: DICK CRANDALL

New York's most complete

**SLIDE
PREPARATION
SERVICE**

**SAME DAY
SERVICE**

on all types of
35mm Lantern or
Vugraph slides
...including COLOR!

ADMASTER has the 'know-how' and facilities to handle all your slide preparation work quickly, accurately, dependably. In color or black and white...one-of-a-kind or large runs...Admaster is the top resource of art directors and production men. An Admaster technical representative will gladly advise you on preparation of art.



ASK FOR FREE BOOKLET

containing price lists, ideas and how-to-do-it information on the more than 200 photostatic, photographic and slide services available at Admaster.

Admaster Prints Inc.

1168 6th Ave. N. Y. • JUDson 2-1396



MORILLA
The greatest name in
Artists' Papers
Invites You To Try...

*The World's Finest
Layout Pad Line*



No. 82 "Tower" Tracing Pads

Parchment type, very transparent, inexpensive. A leader in studios and schools for over a quarter century. All popular sizes.

No. 550 "The Advertiser" Layout Pads

Unusual, semi-smooth, translucent surface. Sized to prevent feathering. Extra fine tooth. The advertising man's favorite. For ink or pencil. All popular sizes.



No. 666 "Art Director" Layout Pads

Popular, rag-content, semi-transparent stock with pronounced "tooth". Strong, durable. All pad sizes.

The **MORILLA Company**

330 EAST 23RD ST., NEW YORK 10, N. Y.
706 S. Magnolia, Los Angeles 5, Calif.

177. murals

- American Blueprint Co., Inc. PI 1-2240
7 East 47th St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, montages, also color

178. photo agencies

- The Bettmann Archive PL 8-0362
215 E. 57th St., NYC 22
old photos and prints, any subject
Reportage Photo Agency MU 7-7040
15 W. 44 Street, NYC 36
photos to fit every need, color & b/w

179. portraits

- Doris Rosenfeld WA 9-1839
42 Bank St., NYC 14

180. Printons

- Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 East 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, from transparency or art

181. products

- Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
Color prints and transparencies

182. publicity

- Egon Berka ST 2-8444
100 N. LaSalle St., Chicago 15, Ill.
consulting, photography & reproduction

183. reportage

- Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford 12, Conn.
picture stories-newspaper-mag. exp. illus.,
ind. interiors, location, product, reportage

184. slide films

- Animatic Productions, Ltd. JU 2-2160
15 W. 46 St., NYC 36
sound slide film for all types of projection
Henry Gregg, Photography HI 6-8143
413 Upland Rd., Havertown, Pa.
slidefilms, motion pictures, TV
Kurshan & Lang Color Service, Inc. MU 7-2595
10 East 46 Street, NYC 17
photographic color for advertising & industry
National Studios JU 2-1926
42 W. 48 St., NYC
color-b/w & sound

- Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
top quality, fast and economical

185. stereo

- Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

186. still life

- Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Scott Hyde BU 8-8245
412 E. 74 St., NYC 21
editor. approach, styled to needs of subj.

187. stock photos

- The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
old photos and prints, any subject
Walter Chandra HU 7-8260
Box 237, Huntington Sta., L.I., N.Y.
color or b/w pix of cats & dogs - big file
George R. Golia EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
advertising, editorial, fashion color & b/w
Reportage Photo Agency MU 7-7040
15 West 44 Street, NYC 36
photos to fit every need color & b/w
Underwood & Underwood JU 6-5910
3 W. 46 St., NYC 36
news, stock & color

188. strobe

- Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.

189. trick photography

- American Blueprint Co. Inc. PI 1-2240
7 East 47 St., NYC
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
The Fotoflex Co. MU 2-1190
214 East 41 St., NYC
specializing in perspectives, reproportions,
etc.
Photo-lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
innovators in trick photography since 1936

PHOTO REPRODUCTION SERVICES

190. Anscochrome processing

- Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
quality, consistency and service
Kurshan & Lang Color Service, Inc. MU 7-2595
10 East 46 Street, NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

191. b&w prints in quantity

- National Studios JU 2-1926
42 W. 48 St., NYC

- Pictorial (Formerly Pavelle) Labs., Inc.
16 E. 42 St., NYC 17 MU 2-5665
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
all contact sizes up to 20" x 24"

192. carbros

- Harry C. Decker MU 5-4295
404 4 Ave., NYC
Kurshan & Lang Color Service, Inc.
10 East 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry

193. color assemblies

- Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
for those tired of sloppy work
Kurshan & Lang Color Service, Inc. MU 7-2595
10 East 46 Street, NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Ralph Marks Color Labs EL 5-6740
344 East 49th St., NYC 17
dye transfer strip-ups
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure

194. color prints in quantity

- Acorn Color Laboratory CI 7-2260
168 W. 46 St., NYC 36
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
David Dean Color Laboratories, Inc.
420 Lex. Ave., NYC 17 AT 9-5402
for complete quality service
Kurshan & Lang Color Service, Inc. MU 7-2595
10 East 46 Street, NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Ralph Marks Color Labs EL 5-6740
344 East 49 St., NYC 17
type C at its best!
National Studios JU 2-1926
42 W. 48 St., NYC
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
dye transfer & Type C
Pictorial (Formerly Pavelle) Labs., Inc. MU 2-5665
16 E. 42 St., NYC 17
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, fast and economical
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
prompt service, dye transfer—Type C
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

195. color separations

- Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc. MU 7-2595
10 East 46 Street, NYC 17
photographic color for advertising & industry

Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
4 color for graphic arts, Dye Transfer

196. copy of artwork

American Blueprint Co., Inc. PI 1-2240
7 East 47th St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
we guarantee an exact match
Kurshan & Lang Color Service, Inc.
10 East 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Dye Transfer, Type C, Transparency
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
black and white or full color
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

197. duplicate transparencies

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
the finest dupes available
David Dean Color Laboratories, Inc.
420 Lex. Ave., NYC 17 AT 9-5402
Kurshan & Lang Color Service, Inc.
10 East 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Dye Transfer, Ektachrome, Ektacolor Type C
Pictorial (Formerly Paveille)Labs., Inc.
16 E. 42 St., NYC 17 MU 2-5665
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
repro quality or display units
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
any size to 40x80
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure

198. dye transfer prints

Acorn Color Laboratory CI 7-2260
168 W. 46 St., NYC 36
strip in of transp. with Ektacolor
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
high quality - high price
Harry C. Decker MU 5-4295
404 4 Ave. NYC
Jack Horner Color Labs. ST 4-5109
2303 45th Rd., LIC 1, N.Y.



RAPID FILM-LETTERING \$1.00 PER WORD!

Reduced or enlarged to fit your layout . . . negative or positive . . .
No photo-print charge! . . . No photostat charge! . . . No minimum
charge! . . . Unlimited choice of styles! . . . 24 hour service! New
FREE specimen chart on request. Write or call

RAPID TYPOGRAPHERS INC.
305 EAST 46TH STREET, NEW YORK 17 • MU 8-2445



TYPOGRAPHY

..... **Quality**
for today's tastes

..... **Speed**
for today's tempo

FOUNDRY • LUDLOW • LINOTYPE • REPOS
DAY & NIGHT
LEXI-CRAFT
TYPOGRAPHERS
111 EIGHTH AVE. • WA 4-5069

Kurshan & Lang Color Service, Inc.
10 E. 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Ralph Marks Color Labs. EL 5-6740
344 East 49th St., NYC 17
top quality for reproduction
Oakland Color Prints, Inc. TR 3-8665
2867 E. Grand Blvd., Detroit 2, Mich.
also color copies, dupes, processing
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
8x10 to 40x60 western prices
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
The Height of Quality
Pictorial (Formerly Pavelle) Labs., Inc.
16 E. 42 St., NYC 17 MU 2-5665
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, repro quality or quantities
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
reproduction quality or quantity
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

199. dye transfer prints, giant

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 East 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
specialists in giant color for 5 yrs.
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

200. Ektacolor

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
David Dean Color Laboratories, Inc.
420 Lex. Ave., NYC 17 AT 9-5402
Gifford Color Lab. TR 2-0091
525 Bishop St., NW, Atlanta 13, Ga.
controlled quality
Kurshan & Lang Color Service, Inc.
10 East 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Peterson Color Lab., Inc. OR 9-6094
10 E. 39 St., NYC
transparencies on Ektacolor Print Film
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
prints or transparencies

201. Ektachrome Processing

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
quality, consistency and service
Gifford Color Lab. TR 2-0091
525 Bishop St., NW, Atlanta 13, Ga.
35mm & sheet film

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Pictorial (Formerly Pavelle) Labs., Inc.
16 E. 42 St., NYC 17 MU 2-5665
photographic services to meet your needs!
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure

202. enlargements

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
National Studios JU 2-1926
42 W. 48 St., NYC
any size — any quantity
Pictorial (Formerly Pavelle) Labs., Inc.
16 E. 42 St., NYC 17 MU 2-5665
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
quality as well as quantity

203. Flexichrome

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Tech Photo Labs. MU 5-5062
14 E. 39 St., NYC 16
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure
Weco Studios MU 5-1864
14 E. 39 St., NYC 16
Flexichrome retouching

204. montage

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
The quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
direct or thru art

205. mural color transparencies

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
David Dean Color Laboratories, Inc.
420 Lex. Ave., NYC 17 AT 9-5402
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry

Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
Loren Smith, Photographer DO 2-4919
509 Sansome St., San Francisco, Calif.
from your transp. — to 40x80

206. photocomposing

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Peterson Color Lab., Inc. OR 9-6094
10 East 39 St., NYC
Dye Transfer & graphic arts separations

207. photocomposing on transparencies

Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
color assemblies the modern way

208. photomurals

American Blueprint Co., Inc. PI 1-2240
7 East 47 St., NYC
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
Photographic color for advertising & industry
Pictorial (Formerly Pavelle) Labs., Inc.
16 E. 42 St., NYC 17 MU 2-5665
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, montages, also color

209. reprodupe

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry

210. reprodyne

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry

211. reproportioning

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry

212. screened veloxes

Col-Vex, Inc. JU 6-2094
71 W. 47 St., NYC 36
Gusain-Rodin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Metrotone Prints, Inc. MU 3-8510-11
80 Madison Ave., NYC 16
America's largest producers of screened veloxes

213. slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
David Dean Color Laboratories, Inc.
420 Lex. Ave., NYC 17 AT 9-5402
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry



NEW YORK 22, N. Y.

145 EAST 52nd STREET

industrial art

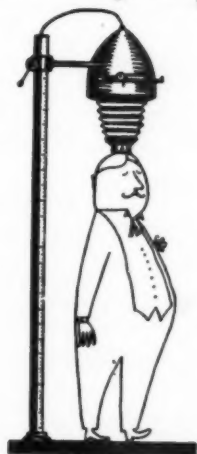
missiles aircraft

cut-a-ways

EL DORADO 5-3985



the height of quality



Peterson

COLOR LABORATORY
DYE TRANSFER PRINTS

ORSON 9-7360

10 EAST 39th STREET, NEW YORK 18, N. Y.

Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
National Studios JU 2-1926
42 W. 48 St., NYC
b & w or color
Pictorial (Formerly Pavella) Labs., Inc. MU 2-5665
16 E. 42 St., NYC 17
photographic services to meet your needs!
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
every size, black and white or color
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

214. strip-ups

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
specializing in precision assembly
Gussain-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Peterson Color Lab., Inc. OR 9-6094
10 E. 39 St., NYC
The Height of Quality in Dye Transfer

215. 35mm negs. & positives

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Pictorial (Formerly Pavella) Labs., Inc. MU 2-5665
16 E. 42 St., NYC 17
photographic services to meet your needs!

216. transparencies

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
guaranteed quality
Kurshan & Lang Color Service, Inc. MU 7-2595
10 East 46 Street, NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
National Studios JU 2-1926
42 W. 48 St., NYC
b & w or color
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, from transparency to art
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Way's Standard Viewers
Chappaqua, New York
for correct viewing of color transparencies
write for brochure

217. transparency art

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade

*White-
Richards*

illustration

LYMAN ANDERSON
JACK BURTON
TINA CACCIOLA
EDDIE CHAN
FRANK COZZARELLI
BOB DOARES
ART DORMONT
FRAN HINES
CASEY JONES
MORGAN KANE
HARVEY KIDDER
HERB McCLURE
JOHN McDERMOTT
ED McELHENY
AL MOORE
VIC OLSON
JOHN PRENTICE
KEN RICE
NORMAN RISSEN
TOM RUDDY
TOM SHOEMAKER
CHUCK SMITH
HERVEY SMITH
JOHN VICKERY
GEORGE ZAFFO

design

A. F. ARNO

creative consultation

ANDY PLANDING

production

JOE RUSSO
DURANT PASK
TOM ZAFERES

PHOTOGRAPHY

WENDY HILTY

contact

TOM WHITE
ED REILLY
BILL WHITE

PLaza 8-1585

145 east 52nd street
new york, n. y.

Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
we're proud of our artists
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19

218. type "C" prints

Acorn Color Laboratory CI 7-2260
168 W. 46 St., NYC 36
Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
price and quality to fit your need
Harry C. Decker MU 5-4295
404 4 Ave., NYC
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Harsh-Mastro Studios, Inc. CH 4-8864-5
4 W. 40 St., NYC 8
Kurshan & Lang Color Service, Inc.
10 East 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Ralph Marks Color Labs. EL 5-6740
344 E. 49 St., NYC 17
for layout and reproduction
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
over 2 yrs. experience 8x10 to 7"x12"
Peterson Color Lab., Inc. OR 9-6094
10 E. 39 St., NYC
from Art, Negatives, or Color Films
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

219. varicolor prints

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19

220. viewgraph slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 East 46 Street, NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
National Studios JU 2-1926
42 W. 48 St., NYC
b & w or color
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
black and white, full color, all masks

COPY PRINTS

221. color film strips

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
National Studios JU 2-1926
42 W. 48 St., NYC
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
masters and fine duplicates

222. colorstats

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PL 1-2240
7 East 47 St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Ralph Marks Color Labs. EL 5-6740
344 East 49th St., NYC 17
regulator hi-fi
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, from transparency or art

223. copy prints

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
all sizes up to 20" x 24"

224. ozalids

American Blueprint Co., Inc. PI 1-2240
7 E. 47 St., NYC

225. ozachromes

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PI 1-2240
7 E. 47 St., NYC

226. photostats

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PI 1-2240
7 E. 47 St., NYC

227. photostats on acetate in opaque black or white

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PI 1-2240
7 E. 47 St., NYC

228. visualcast slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 19
American Blueprint Co., Inc. PI 1-2240
7 E. 47 St., NYC
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry

Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
black and white, full color, all masks

GRAPHIC ARTS

229. acetate proofing

Monsen Typographers, Inc. SU 7-1223
22 E. Ill. St., Chicago 11, Ill.
Monsen transparent impressions
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L. A. 15, Calif.
Monsen transparent impressions

230. advertising presentations

Brewer-Cantelmo Co., Inc. MU 5-1200
116 East 27th Street, NYC
where the promise becomes an obligation
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
Warshaw Collection of Business Americana
752 West End Avenue, NYC 25 RI 9-3500
historical

231. ad pre-prints

Monsen Typographers, Inc. SU 7-1223
22 E. Ill. St., Chicago 11, Ill.
Monsen ad pre-prints

232. bindery

Belford Bindery PL 7-5950
317 W. 47 St., NYC 36
Brewer-Cantelmo Co., Inc. MU 5-1200
116 E. 27 St., NYC
where the promise becomes an obligation
Sloves Mechanical Binding Co., Inc.
601 W. 26 St., NYC 1 AL 5-2552

233. display manufacturers

The Displaycrafters ST 2-7732
29 N. Wacker Drive, Chicago 6, Ill.
Exhibits, modelmaking, displays
Jerome Lewis GE 5-5542
306 Albemarle Rd., Bklyn. 18, N.Y.
design & 1st sample only

234. electros

Atlantic Electrotape & Stereotype Co.
228 E. 45 St., NYC 17 VA 6-0900
Flower Steel Electrotape Co., Inc.
461 8th Ave., NYC 1 LO 3-3126
electros, mats, flowertypes, plastic plates
Reilly Electrotape MU 6-6350
305 E. 45 St., NYC 17
Westcott & Thomson, Inc. WA 2-6570
1027 Arch St., Phila., 5 Pa.

235. gravure plates

The Beck Engraving Co., Inc. WA 2-4856
105 S. 7th St., Phila., Pa. 6
Intaglio Service Corporation PL 1-1130
305 E. 46 St., NYC 17
International Color Gravure CI 5-8750
39 W. 60 St., NYC

236. industrial comic books

Wm. C. Popper & Co. CA 6-4450
148 Lafayette Street, NYC 13
Color printers since 1893

237. labels

Allen Hollander Company, Inc. MO 5-1818
385 Gerard Ave., Bronx, N.Y.

238. lithography

A & F Printing Service, Inc. AL 5-2646
114 West 27 St., NYC 1
letter press printers & lithographers
Ahrend Associates Inc. PL 1-0312
601 Madison Ave., NYC 22
concept to complete salesbuilders
Colortone Press DU 7-6800
2412-24 17 St., N.W., Wash. 9, D.C.
multi-color press equipment
Encore Litho, Inc. AL 4-3502
52 E. 19 St., NYC 3
the finest 4 c.p.; low cost; 100 to 1 million
Isaac Goldmann Co., Inc. CI 6-1240
636 11th Ave., NYC 36
George Griffin & Associates AX 9-6540
P.O. Box 534, W. Carrollton, Ohio
b/w, Eastman 3-color, 4-color process
Kindred, MacLean & Co. ST 4-7212
43-01 22nd St., LIC 1, N.Y.
Letterguide Company 2-6413
Box 99, Lincoln 9, Nebraska
clean, sharp lettering, direct & photo
Lithographic Information Bureau BR 9-4878
33 West 42nd St., NYC 36
planning for efficient use of process
New York Lithographing Corp. GR 7-6100
52 E. 19 St., NYC 3
L. H. Philo Corp. BR 9-9100
460 W. 34 St., NYC
Process Lithographers, Inc. AL 5-0040
175 Varick St., NYC 14
Techni-Craft Printing Corp. CO 5-4114
250 W. 54 St., NYC
D. L. Terwilliger Company MU 5-8283
207-215 E. 22 St., NYC 10
Warsaw Collection of Business Americana
752 West End Avenue, NYC 25 RI 9-3500
historical
Westcott & Thomson, Inc. WA 2-6570
1027 Arch St., Phila. 5, Pa.

239. newspaper comic sections

Wm. C. Pepper & Co. CA 4-4450
148 Lafayette St., NYC 13
Color printers since 1893

240. paper dealers

H. P. Andrews Paper Company WO 6-2100
7-11 Laight St., NYC 13
Cross Siclaire & Sons, Inc. AL 4-9760
207 Thompson St., NYC
Forest Paper Co. WA 4-1400
87 Van Dam St., NYC 13
Marquardt & Co., Inc. CA 6-4563
155 Spring St., NYC 12
Milton Paper Co., Inc. WA 9-6721
100 W. 22 St., NYC
Royal Paper Corporation WA 4-3400
11th Ave. @ 25 St., NYC

241. photoengraving

The Beck Engraving Co., Inc. WA 2-4856
105 S. 7th Street, Phila., Pa. 6
Bell Photoengraving MU 4-1470
2814 Jeannette St., Union City, N.J.
Eagle Photo Engraving Co., Inc. LO 3-3550
318 W. 39 St., NYC 18
Color plates - half tones line cuts
Horan Engraving Co., Inc. MU 9-8585
44 W. 28 St., NYC

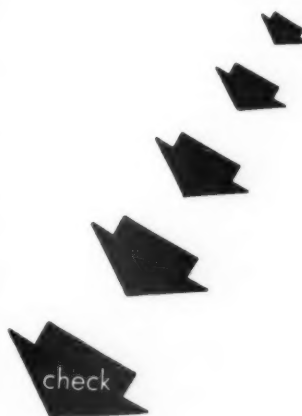


Art for Industry

Layout • Finished Art • Schematics
Charts • Exploded Views • Slides

MAYSHARK and KEYES INC.

New York City 125 W 45th St. Co. 5-6460
Schenectady, N.Y. 104 Fuller St. Express 3-7554
Winter Park, Fla. 707 Nicolet Ave. Midway 7-2740



for your advertising.
It gets results.

New York: Bob Miller
Plaza 9-7722
43 E. 49th St., N. Y. 17

ART / DIRECTION



RETOUCHING
donald van vort studios
COLOR & B.W.

Intaglio Service Corporation PL 1-1130
305 East 46 St., NYC 17
Gravure and Packaging engravers
Peerless-Hill, Inc. AL 5-3939
180 Varick St., NYC 14
Pioneer-Moss, Inc. LO 4-2640
460 W. 34 St., NYC 1

242. photogelatin printing

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Fredrick Photogelatin Press, Inc.
438 W. 37 St., NYC LO 3-3340
New York Gravure Corporation MU 4-7730
305 E. 45 St., NYC
Ullman Gravure, Inc. HY 7-3700
319 McKibbin St., Bklyn NY (6)

243. printers, letterpress

Arrow Press Inc. CI 6-6890
636 11 Ave., NYC
The Beck Engraving Co., Inc. WA 2-4856
105 S. 7th St., Phila., Pa. 6
Davis Delaney, Inc. MU 6-2500
141 E. 25 St., NYC
Isaac Goldmann Co., Inc. CI 6-1240
636 11th Ave., NYC 36
Pace Press CI 6-8100
636 11 Ave., NYC 36
letterpress & offset
William C. Popper & Co. CA 6-4450
148 Lafayette St., NYC 13
Color printers since 1893
Poster-Krome Full Color Printing AL 2-0107
3401 W. Division St., Chicago 51, Ill.
low cost letterpress & plates to the trade

244. rotogravure

Alco Gravure CO 7-3181
9th & Monroe St., Hoboken, N.J.

245. sheet-fed gravure

The Beck Engraving Co., Inc. WA 2-4856
105 S. 7th St., Phila. Pa. 6
Ullman Gravure, Inc. HY 7-3700
319 McKibbin St., Bklyn 6, N.Y.

246. silk screen printers

Jaysee Display Adv. Inc. OR 5-7280
12 E. 12 St., NYC 3
Leuann C. Layman GL 5-9490
2150 Osceola St., Denver 12, Colorado
Custom, designing, cards, stationery
Letterguide Company 2-6413
Box 99, Lincoln 9, Nebraska
clean sharp lettering, cut-direct & photo
Masta Displays CH 2-3717
230 West 17th Street, NYC
silk screen printing, posters, displays

247. stationery, business

R.O.H. Hill, Inc. CA 6-6340
270 Lafayette St., NYC 12

248. tags

Standard Tag Co. WO 2-3296
65 Duane St., NYC

249. type direction

Tony Cooper, Inc. PL 8-1510
147 E. 50 St., NYC
typographic layout & consultation

Arthur Lee Company JU 2-3877
25 W. 45 St., NYC
Monsen Typographers, Inc. SU 7-1223
22 East Ill. St., Chicago 11, Ill.
Monsen Typographers
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen typographers
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
imaginative high design books & brochures

250. type foundry

American Type Founders RE 2-3259
200 Elmora Ave., Elizabeth, N.J.
Amsterdam Continental Types &
Graphic Equipment, Inc. SP 7-4980
268 4th Ave., NYC 10
specimens gladly furnished
Bauer Alphabets, Inc. OX 7-1797
235 E. 45 St., NYC
Margenthaler Linotype Co. UL 5-0300
29 Ryerson St., Bklyn., N.Y.
Monsen Typographers, Inc. SU 7-1223
22 East Ill. St., Chicago 11, Ill.
Monsen typographers
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen typographers

251. typographers, hand

Allied Typographers, Inc. CI 6-6940
636 11 Ave., NYC
Franklin Typographers PL 1-5430
225 W. 39 St., NYC
Frost Bros., Inc. MU 2-1775
228 E. 45 St., NYC 17
advertising typographers since 1921
Haber Typographers LO 5-1080
115 W. 29 St., NYC
H. G. McMennamin rep: Dorothy Colby
470 Atlantic Ave., Boston, Mass.
Monsen Typographers, Inc. SU 7-1223
22 E. Ill. St., Chicago 11, Ill.
Monsen typographers
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen typographers
Rapid Typographers, Inc. MU 8-2445
305 E. 46 St., NYC 17
Skilset Typographers PL 7-2421
250 W. 54 St., NYC
George Willens & Co. WO 5-5555
1548 Porter, Detroit Michigan (16)

252. typographers, machine

Allied Typographers, Inc. CI 6-6940
636 11th Ave., NYC
Franklin Typographers PL 1-5430
225 W. 39 St., NYC
Frost Bros., Inc. MU 2-1775
228 E. 45 St., NYC 17
advertising typographers since 1921
Haber Typographers LO 5-1080
115 W. 29 St., NYC
Monsen Typographers, Inc. SU 7-1223
22 E. Ill. St., Chicago 11, Ill.
Monsen typographers
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen typographers
Rapid Typographers, Inc. MU 8-2445
305 E. 46 St., NYC 17
Skilset Typographers PL 7-2421
250 W. 54 St., NYC

253. typography, old fashioned

Haber Typographers LO 5-1080
115 W. 29 St., NYC
Photo-Lettering, Inc. MU 2-2346
216 E. 45 St., NYC 17
extensive selection of ornamental alphabets

254. typography, photo

George Griffin & Associates AX 9-6540
P. O. Box 534, W. Carrollton, Ohio
low-cost type, letter, by mail, guaranteed
Haber Typographers LO 5-1080
115 W. 29 St., NYC

EMPLOYMENT

255. agencies

Ad Employment Agency, Inc. BR 9-8900
115 W. 42 St., NYC 36
art, photography & advertising personnel
Artists & Art Directors Agency OX 7-7477
9 E. 46 St., NYC 17
Advertising art personnel exclusively
Art Unit OR 7-9100
N.Y. State Employment Service
119 5th Ave., NYC
no fee charged to anyone
Cavalier Personnel Agency BR 9-4646
115 West 42 St., NYC 36
call Geo. Sherman — hundreds of artists
placed
Central Registry Placement Agency
36 W. 44 St., NYC 36 MU 7-8550
Jim Perlewin — art & production depts.
Carwin Personnel (Agency) MU 7-4942
10 E. 43 St., NYC 17
Barney Hunter, Art Placement Mgr.
Alan Kane Agency CI 7-2588
7 W. 46 St., NYC 36
art/advertising specialist
Walter A. Lowen MU 9-2630
420 Lexington Ave., NYC 17
Prestige Personnel Agency BR 9-7725
130 W. 42 St., NYC
Henry Price (Artists) Agency CI 5-8228
48 W. 48 St., NYC 36
art & production placements exclusively

REPRESENTATIVES

256. artists representatives

Chenault Associates, Inc. PL 1-0095
211 E. 49 St., NYC 17
Keith Ferris — Aeronautical illustration
John Hammer — Buildings
Charles Hawes — General illustration
Fred Hoertz — Marine illustration
Len Oehmen — General illustration
Arne Peterson — Still life, automotive
Carlos Richmond — Line illustration
William Sayles — Decorative illustration
Art Sussman — Stylized illustration
Irving E. Elfenbein MU 3-5688
295 Madison Ave., NYC 17
Jo Freeman PL 7-2460
130 W. 46 St., NYC 36
see Publicity Graphics Assoc. Studio listing
(category No. 258 in this Buyers Guide)
Robert Gordon PL 1-1580
136 E. 55 St., NYC
William George
Joe Kaufman
June Lathrop
Hedley Rainnie

Kennedy Associates

141 E. 44 St., NYC 17

Addams, Charles

Ajay, A.

Barlow, Perry

Berry, Mike

Baltinoff, Henry

Brown, Wm. F.

Caplan, Irwin

Darrow, Whitney

Day, Chon

Decker, Richard

Dedini, Eldon

Devlin, Harry

Emett, Rowland

Farris, Joseph

Goldberg, Herbert

Goldberg, Rube

Goldstein, Walter

Hoff, Syd

Holman, Bill

Hunt, Stan

Interlandi, Phil

Johnson, Crockett

Keller, Reamer

Key, Ted

Kraus, Robert

Langdon, David

Marcus, Jerry

Martin, Chas. (CEM)

Mik (Ferd'nand)

Mullin, Willard

Nafziger, Ed

O'Brian, Bill

Owen, Frank

Patch, Virgil

Pascal, Dave

Price, Garrett

Price, George

Rea, Gardner

Reynolds, Larry

Richter, Mischa

Schultz (Peanuts)

Shirvanian, V.

Soglow, Otto

Steig, William

Stein, Ralph

Syverson, Henry

Taylor, Richard

Thompson, Ben

Tobey, Barney

Tobin, Don

Volk, Vic

Weber, Robert

White, David

Wiseman, Al

Wiseman, Bernie

Wolff, George

Lehman/Brandt Associates

MU 8-8620

25 E. 48 St., NYC 17

Guido Castelli - Women's fashion illus.

R. J. Davidson - Decorative illus.

Jack Doyle - Indus., still life illus.

Joan Eby - Men's high fash. illus.

Lenore Kadish - Women's & child. fash. illus.

Edward Lehman - Interior & Ext. illus.

Arthur Scholz - Dec. illus.

Leonard Steckler - Illustrator

Tom Tierney - Men's & Child. fash. illus.

Dick West - interior illus.

Estelle Mandel

RE 7-5062

46 E. 80 St., NYC 21

agent for creative artists, send for illus.

brochure

MU 7-1320-1

Wally Moos

PL 8-0085

527 Lex. Ave., NYC 17

Robert Leydenfrost - Humorous, dec., whimsical, illus.

Peterson & Simonson

DU 3-4181

2500 W. 6 St. Bldg., L.A. 57, Calif.

John La Gatta, illustrations, ads, posters editorial

Tom Ryan, food, still life, posters

Ken Sawyer, pen & ink illustrations

Frank Germaine, aircraft, human interest

Sol Damber, rockets, missiles, technical

Vic Hauser, sculpture, wood, stone, metal & clay

Cullen Rapp Studios

PL 1-4656

137 E. 57 St., NYC

Aurelius Battaglia - decorative illus.

Marvin Friedman - realistic illus.

S. Neil Fujita - designer

Betty Maxey - realistic illus.

Dale Maxey - decorative illus.

Gordon Mellor - semi-realistic illus.

Lou Meyers - cartoon illus.

John P. Miller - decorative illus.

Sid Sevell - lettering

Leslie Silvas - cartoon illus.

Lester Rossin Associates

MU 3-9729-30

369 Lexington Ave., NYC 17

Illustrators:

Blossom, Elsie - paper machette figures

Cacciola, Tina - fantasy

Cole, Walter - scratch board

Carcos, Lucille - light

Dauber, Liz - light

Emni - fashion

Gaby - fashion

Garline, Douglas - line

Hanke, Edward - styled; transp. & ind.

Hays, Phil - style

Hogenbyl, Jan - still life; stylized

Hurst, Earl Oliver - humor

Kidd, Stephen R. - line

Kavarsky, Anatole - humor

Kuhl, Jerome - paper figures

Loh, George - still life

MacMinigal, Daniel - light

Martin, Velora - product

Meola, John - general

Perl, Susan - styled, light

Prohaska, Ray - general

Riswold, Gilbert - general

Roth, Adele - general

Rosser, Art - scratch board

Schwinn, Barbara - glamour

Smolen, Donald - tight designed

Snyder, Seymour - interior & exter.

Spanfeller, John - styled line

Treadler, Adolph - water color

Wheatley, Arabelle - designed humor

Willard, Howard - designed

Wilson, Edward A. - general

Winzenried, Henry - general

Designers:

Bass, Saul - industry

Hays, Phil

Hill, Homer - illus.

Von Zitzewitz, Hoot - illus.

Martin, David Stone - illus.

Powers, Joseph - product

Raskin, Ellen - graphic

Rodegast, Roland - illus.

Smith, Robert M. - graphic

Woolhiser, Harvey - illus.

Erik Simonson Art Agency

EL 5-4295

527 Madison Ave., NYC 22

N. M. Bodecker - humorous line illustra.

Aaron Bohrod - fine art, "Time" covers

Charles Harper - mod. design, humorous illus.

Joseph Hirsch - painter of people

Eugene Karlin - delicate line illus.

Jane Miller - children, tongue in cheek

Arthur Williams - designer, tight &

imaginative

Tom Vroman - creative, decora. graphic art

Fred Hausman - graph. art, adv. sales promo.

Helen Wohlberg

PL 3-5146-7

331 E. 50 St., NYC 22

Top ranking artists in children's books,

text books, advertising, packaging

**257. photographers
representatives****Creative Photography Group**

MU 3-9729-30

Div. Lester Rossin Assoc.

369 Lex. Ave., NYC 17

Basch, Peter - glamour phot.

Benedict, William - realistic

Breitenbach, Joseph - experi. phot.

Coffin, Clifford - high fashion phot.

Gallab, Edward - experi. photo

Libsohn, Sol - ind. photo

Rothstein, Arthur - food & still life

Tietgens, Rolf - contemp. still life

Schiavonne, Carmine - fashion style

Zane, Ann - editorial

Robert Gordon

PL 1-1580

136 E. 55 St., NYC

Ted Croner

Gene Friduss

Tosh Matsumoto

Lehman/Brandt Associates

MU 8-8620

25 E. 48 St., NYC 17

Dave Howard

Leonard Steckler

Wally Moos

PL 8-0085

527 Lex. Ave., NYC 17

Barry Blum - reportage, illustration

Roger Prigent - fashion

Reportage Photo Agency

MU 7-7040

15 W. 44th St., NYC 36

John Sampson

OX 7-7997

214 E. 41 St., NYC 17

Nicholas Guida - illus. photography

Harry Decker - color prints

Edward Kane - photo retouching

Coronet Studios - complete art service

Irwin Goodman - slide presentation

Erik Simonson Art Agency

EL 5-4295

527 Madison Ave., NYC 22

Pinney-Beecher - still life, trompe l'oeil,

food & liquor

John Bryson - "life" type reportage, people

(W. U.S.)

258. art studios

Allied Studios	OL 2-7845	*	*	*	*	*	*	*	*	*	*	*	*
224 Juanita Dr., Liverpool, N.Y.													
The Art Partners	WA 7-4248	*	*	*	*	*	*	*	*	*	*	*	*
227 Haven Ave., NYC 33													
Balm-Omens Studios, Inc.	MI 2-2289	*	*	*	*	*	*	*	*	*	*	*	*
430 North Michigan Ave., Chicago, Ill.													
Boyan & Weatherly	PL 8-1110	*	*	*	*	*	*	*	*	*	*	*	*
525 Lexington Ave., NYC 17													
Theron Brown Studios	6624	*	*	*	*	*	*	*	*	*	*	*	*
316 Sherman St., Bronson, Mich.													
Alexander E. Chaito Studios, Inc.	PL 7-3131	*	*	*	*	*	*	*	*	*	*	*	*
35 W. 56 St., NYC													
Chenault Associates, Inc.	PL 1-0095	*	*	*	*	*	*	*	*	*	*	*	*
211 E. 49 St., NYC 17													
Bob Clark and Friends	CA 7-7227	*	*	*	*	*	*	*	*	*	*	*	*
714 S.W. Madison, Portland 5, Ore.													
Robert Curran Studio	GA 5-1012	*	*	*	*	*	*	*	*	*	*	*	*
515 N. Orange Blossom Trail, Orlando, Fla.													
Designers Three	JU 2-5083	*	*	*	*	*	*	*	*	*	*	*	*
115 W. 45 St., NYC													
Diamond Art Studio	MU 3-1418	*	*	*	*	*	*	*	*	*	*	*	*
10 East 40 St., NYC 16													
Edston Studio	CI 5-6781	*	*	*	*	*	*	*	*	*	*	*	*
75 W. 45 St., NYC 36													
Feldkamp-Malley, Inc.	AN 3-0633	*	*	*	*	*	*	*	*	*	*	*	*
185 N. Wabash Ave., Chicago 1, Ill.													
Felton Design Studio	DI 7-8692	*	*	*	*	*	*	*	*	*	*	*	*
1700 Eye St., N.W., Wash., D.C.													
Fengo & Dondari, Inc.	EL 5-7155	*	*	*	*	*	*	*	*	*	*	*	*
40 E. 49 St., NYC 17													
Freelancers		*	*	*	*	*	*	*	*	*	*	*	*
560 Park Ave., S.E., Atlanta 12, Ga.													
Gangi Studios, Inc.	RE 1-2327	*	*	*	*	*	*	*	*	*	*	*	*
1798 W. Wash., Blvd., L.A. 7, Calif.													
Glanzman & Parker	PI 8-0434	*	*	*	*	*	*	*	*	*	*	*	*
5 E. 47 St., NYC													
Howard T. Glasser	LO 4-5786	*	*	*	*	*	*	*	*	*	*	*	*
110 W. 40 St., NYC 18													
Stanley Glaubach	WA 9-3359	*	*	*	*	*	*	*	*	*	*	*	*
210 5th Ave., NYC													
Gussin-Radin Studios, Inc.	WI 7-7352	*	*	*	*	*	*	*	*	*	*	*	*
220 W. 42 St., NYC 19													
Stephen Haas Studio	JU 6-7528	*	*	*	*	*	*	*	*	*	*	*	*
117 W. 48 St., NYC													
Robert Hovanez Advertising Art. Ser.		*	*	*	*	*	*	*	*	*	*	*	*
110 W. 42 St., NYC 36	LO 4-2493												
Hunter-Gaby Studios, Inc.	WH 4-1935	*	*	*	*	*	*	*	*	*	*	*	*
415 N. Dearborn St., Chicago 10, Ill.													
The Jefferson Co., Inc.	PL 8-2455	*	*	*	*	*	*	*	*	*	*	*	*
424 Madison Ave., NYC 17													
Johnstone & Cushing	PL 3-5770	*	*	*	*	*	*	*	*	*	*	*	*
137 E. 57 St., NYC 22													
KGA Inc.	EL 5-1530	*	*	*	*	*	*	*	*	*	*	*	*
10 E. 49 St., NYC													
Kleb Studio	CI 6-2847-8-9	*	*	*	*	*	*	*	*	*	*	*	*
3 W. 46 St., NYC 36													
Fred Kleinhardt Studios	PL 5-3526	*	*	*	*	*	*	*	*	*	*	*	*
145 E. 52 St., NYC													

other services

cartooning, brochures, tech. illustration	
cartoons, storyboards	
P.O.P. displays-catalogs	
color retouching	
catalogs, product design	
ceramic modeling, plastics design	
sales promotion, folders	
brochures, booklets, annual reports	
cartoons, point-of-sale folders & brochures	
copy, sales & institutional promotion	
catalogs	
slides, flips, telops	
architectural renderings	
creative planning for catalogs, reports	
copy	
7 sheet, A-boards, Snipes, Dash Cards, Car Cards, Traveling displays, Counter Displays, cloth banners, Plastic printing, all phases of silk, screen process printing	
calligraphy	
3 dimensional design	
folders, brochures, record covers	
Survey booklets, ads, inserts	
photography, photo coloring, photo lettering, production	
books, folders & annual folders	
comic strips and cartoons	
a sale promotion service	
creative & fashion photography	
specializing in a design service	

		creative	design	direct mail	illustration	layout	lettering	mechanicals	packaging	posters	presentations	retouching	service	TV art
Koe-Art	ED 3-3144	*	*	*	*	*		*			*	*		
93 Pilgrim Lane, Westbury, L.I., N.Y.														
Merlin Krupp Studios	FE 9-5517	*	*	*	*	*	*	*	*	*	*	*	*	*
610 Northwestern Fed. Bldg., Mpls, Minn.														
LaDriere Studios	WO 5-0360	*	*	*	*	*	*	*	*	*	*	*	*	*
1700 Cadillac Towers, Detroit 26, Mich.														
Lefson Lewis	MU 5-5784		*	*	*	*	*	*		*	*			
112 E. 31 St., NYC 16														specializing in mens & boys fashion art & photography
Dan C. Miller	JU 6-1962	*	*	*	*	*	*	*	*	*	*	*	*	
75 W. 45 St., NYC														
Charles W. North Studios, Inc.	MU 6-5740	*		*	*	*	*	*	*			*		decorative, industrial
381 Fourth Avenue, NYC 16														
Paterson & Simonson	DU 3-4181	*	*	*	*	*	*	*	*	*	*	*	*	story illustration
2500 W. 6 St. Bldg., L.A. 57, Calif.														
Pitt Studios	MA 1-7600	*	*	*	*	*	*	*	*	*	*	*	*	
4029 Bigelow Blvd., Pittsburgh 13, Pa.														
Hugh M. Poe, Advertising Art	AT 1-5470	*	*		*	*	*	*	*			*	*	industrial design display portraits — murals
508 Grant St., Pittsburgh, Pa. 19														
Princeton Art Services	WA 4-3177	*	*		*	*	*	*	*	*	*	*	*	
175 Nassau St., Princeton, N.J.														
Production Studio	LA 4-6552	*	*	*		*	*					*		complete preparation service
4 W. 40 St., NYC														annual reports, technical data books
Publicity Graphics Associates	PL 7-2460	*	*	*	*	*	*	*	*	*	*	*	*	
130 W. 46 St., NYC 36														
Cullen Rapp Studios	PL 1-4656	*	*	*	*	*	*	*	*	*	*	*	*	
137 E. 57 St., NYC														
Mel Richman Studios, Inc.	LO 7-7600	*	*	*	*	*	*	*	*	*	*	*	*	
2009 Chestnut St., Phila., Pa.														
Lester Rossin Associates, Inc.	MU 3-9729	*	*	*	*	*	*	*	*	*	*	*	*	
369 Lexington Ave., NYC 17														
Horace Sadowsky & Assoc.	NE 9-2818	*	*	*	*	*	*	*	*	*	*	*	*	Queens & Long Island only. A complete Art Service
59-26 Woodside Ave., Woodside 77, N.Y.														art for sales promotion
Rudolf Schaefer, Inc.	WI 7-1281	*	*	*	*	*	*	*	*	*	*	*	*	
500 5 Ave., NYC 36														
The Semrau Studios Artists	BR 3-6101	*	*	*	*	*	*	*	*	*	*	*	*	Sales training aids, photo- stats, slides, filmstrips, sales training aids, photostrips.
840 N. 3rd St., Milwaukee 3, Wisc.														fashion (men's and women's) ind'l, interiors, spots
Shapiro Studios	LA 4-3588	*	*	*	*	*	*	*	*	*	*	*	*	folders, brochures, annual reports
284 Fifth Avenue, NYC 1														Complete Sales Promotion service
Paul Sherry Studios	EL 5-2934	*	*	*	*	*	*	*	*	*	*	*	*	
480 Lexington Ave., NYC 17														
The Cyrus Sklar Company	LA 4-4377	*	*	*	*	*	*	*	*	*	*	*	*	
350 5th Avenue, NYC 1														
Stephens-Biondi-Decicco	PL 1-6555	*	*	*	*	*	*	*	*	*	*	*	*	
375 Park Ave., NYC														
Studio Roman	FL 3-8133	*	*	*	*	*	*	*	*	*	*	*	*	see 14 listings in this issue
132-45 Avery Ave., Flushing, N.Y.														architectural rendering folders, brochures & cata- logs
Sutton Associates, Inc.	TE 3-7884	*	*	*	*	*	*	*	*	*	*	*	*	
1102-08 Maccabees Bldg., Detroit 2, Mich.														
Vogue-Wright Studios	MO 4-5600	*	*	*	*	*	*	*	*	*	*	*	*	
469 E. Ohio St., Chicago 11, Ill.														
Irving Werbin Associates	PL 3-6753	*	*		*	*	*	*	*	*	*	*	*	displays & exhibits
145 E. 52nd St., N.Y.C. 22														
W. A. Displays, Inc.	HI 5-4700													
580 Jefferson Rd., Rochester 18, N.Y.														
Whitaker-Guernsey Studio	WH 4-6809	*	*	*	*	*	*	*	*	*	*	*	*	
444 E. Ontario St., Chicago 11, Ill.														
Williamson Associates, Inc.	HI 5-4700	*	*	*	*	*	*	*	*	*	*	*	*	complete service
580 Jefferson Rd., Rochester 18, N.Y.														
Hal Zamboni & Associates	MU 3-4837	*	*	*	*	*	*	*	*	*	*	*	*	folders & annual reports
107 E. 38th St., NYC 17														

children
fashion
food
illustration
industrial
interiors
location
motion pictures
product
reportage
slide films
still-life
TV

259. photo studios

Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Carry CI 6-6184
2 W. 47 St., NYC
Creative Photography Group MU 3-9729-30
Div. Lester Rossin Assoc.
369 Lex. Ave., NYC 17
Henry Dravneek Associates MU 3-5048
152 E. 40 St., NYC 16
Feldkamp-Molloy, Inc. AN 3-0633
185 N. Wabash Ave., Chicago 1, Ill.
Graphic Workshop, Inc. EM 6-0700
600 Cleveland St., Elyria, Ohio
Henry Gregg, Photography HI 6-8143
413 Upland Rd., Havertown, Pa.
Nicholas Guida OX 7-7997
214 E. 41 St., NYC
Gussin-Radin Studios, Inc. WI 7-7352
220 W. 42 St., NYC 19
Willard Hatch Photography GL 2-9917
1001 West Yakima Ave., Yakima, Wash.
John Joyce, Inc. PL 8-1815
480 Lexington Ave., NYC 17
Frederic Lewis MU 2-7134
36 W. 44 St., NYC 36
Magnum Photos, Inc. JU 6-7704
15 W. 47 St., NYC 36 Cable: MAGNUMFOTO

125, Faubourg St. Honore, Paris 8e
Elysee 15-91. Cable: Fotomagnun

Al Murphy JU 6-5668
46 W. 56 St., NYC
Playhouse Pictures HO 5-2193
1401 N. La Brea Ave., Hollywood 28, Calif.
PR Pictures, Inc. TR 1-6757
6555 Oakland Ave., Detroit 2, Mich.
Walter Sarff JU 6-6085
13 W. 46 St., NYC 36
Siegfried/Darney Studio WE 3-9078
6332 San Vicente Blvd., L.A. 48, Calif.
Studio Seven AT 1-7440
628 Grant St., Pittsburgh 19, Pa.
Vogue-Wright Studios, Chi. MO 4-5600
469 E. Ohio St., Chicago 11, Ill.
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
Waco Studios MU 5-1864
14 E. 39 St., NYC 16
Fred Winchell - Photography JA 3-3172
1955 Richmond, Houston, 6, Texas

other services

specializing in advertising photography

Dye Transfer

publicity

complete audio-visual services

stock

Services: Color, editorial experimental, magazine, reportage, industrial. The picture files of the late Robert Capa, Werner Bischof & David Seymour, in addition to the files of the photographers listed:
New York - Eve Arnold, Cornell Capa, Elliott Erwitt, Burton Glinn, Ernst Haas, Erich Hartmann, Wayne Miller, W. Eugene Smith, Dennis Stock. Paris - Brian Brake, Rene Burri, Henri Cartier-Bresson, Erich Lessing, Inge Morath, Marc Riboud, George Rodger, Kryn Taconis.

animated people & humorous situations
animated films and TV commercials

circus

dressing, dining trailer for western locations
annual reports, editorial publicity

catalogue promotions
layout and copy
Flexichrome

architectural, portraits

INDEX OF LISTEES

A

A & F Printing Service, Inc. 238
 Acorn Color Laboratory 194, 198, 218
 Addams, Charles (Kennedy Associates) 256
 Ad Employment Agency, Inc. 255
 Admaster Prints, Inc. 118, 213, 215, 216
 219, 220, 222, 223, 225, 226, 227, 228
 Ahrend Associates Inc. 238
 Ajay, A. (Kennedy Associates) 256
 Alber, Howard 7, 36, 54
 Albright, Nina 7, 57, 63, 99
 Alco Gravure 244
 Allen, Arnold 34, 82
 Allied Studios 258
 Allied Typographers, Inc. 251, 252
 American Blueprint Co., Inc.
 177, 189, 196, 208, 220, 222, 223,
 224, 225, 226, 227, 228
 American Type Founders 250
 Ames, Archer Associates 95, 97, 98, 99,
 101, 102, 104, 105, 218
 Amsterdam Continental Types &
 Graphic Equipment, Inc. 250
 Andersen, Raymond 85
 Andrews, Bennett T. 1, 8, 38, 118
 Andrews, H. P. Paper Company 240
 Animatic Productions, Ltd. 109, 110, 112,
 119, 184
 Apkarian, Paul K. 89, 92
 Arrow Press, Inc. 243
 Artists & Art Directors Agency 255
 The Artists Guild of New York 52
 Art Masters 99, 100, 102, 103, 104, 105, 106
 Art Partners, The 258
 Atlantic Electroltype & Stereotype Co. 234
 Ayer, Margaret 42, 51, 54, 58

B

Baim-Omens Studios, Inc. 258
 Ball, Linn 31, 34, 35, 41, 65, 76, 81
 Barlow, Perry (Kennedy Associates) 256
 Barschel, Hans J. 165
 Basch, Peter (Creative Photography Group)
 257
 Bass, Saul (Lester Rossin Associates) 256
 Battaglia, Aurelius (Cullen Rapp Studios) 256
 Bauer Alphabets, Inc. 250
 The Beck Engraving Co., Inc. 235, 241,
 243, 245
 Belford Bindery 232
 Bell Photoengraving 241
 Benedict, William (Creative Photography
 Group) 257
 Berka, Egon 162, 163, 165, 182
 Berlin, Irving, Inc. 150
 Berry, Mike (Kennedy Associates) 256
 The Bettmann Archive 43, 53, 56, 68,
 75, 80, 178, 187
 Blas, Charles 28
 Blossom, Elsie (Lester Rossin Associates)
 256
 257

Blum, Barry (Wally Moos)
 Bodecker, N. M. (Erik Simonsen Art Agcy.)
 256
 Bohrod, Aaron (Erik Simonsen Art Agcy.)
 256
 Boltinoff, Henry (Kennedy Associates) 256
 Boris, Georgette 9, 15, 22, 47,
 57, 62
 Boritz, Leopold 88
 Bourges Color Corporation 9, 15, 36, 126
 Bowman, Wesley Studio, Inc. 161, 164, 165,
 166, 171, 181, 186, 188, 259
 Boyan & Weatherly 258
 Bradley, Charles D. 25
 Brady, Mike 176
 The Brandt Corporation 136
 Braquette, Inc. 148
 Breitenbach, Joseph (Creative Photography
 Group) 257
 Brewer-Cantelmo Co., Inc. 230, 232
 Brown, Theron Studios 258
 Brown, Wm. F. (Kennedy Associates) 256
 Bryson, John (Erik Simonsen Art Agcy.) 257
 Buctel, George 57, 58

C

Cacciola, Tina (Lester Rossin Associates)
 256
 Campbell, S. Wendell 1, 54, 58
 Caplan, Irwin (Kennedy Associates) 256
 Cartoon Advertising 12, 60, 110
 Castelli, Guido (Lehman/Brandt Assoc.) 256
 Cavalier Employment Agency 255
 Central Registry Placement Agency 255
 Chait, Alexander E., Studios, Inc. 258
 Chandoha, Walter 158, 160, 162, 178, 187
 Chenault Associates, Inc. 256, 258
 Chouinard Art Institute 151
 Chudacoff, Lowell L. 1
 Bob Clark and Friends 1, 6, 8, 12, 23, 25,
 33, 35, 36, 47, 63, 67, 70, 78, 90,
 108, 110, 114, 258
 Coffin, Clifford (Creative Photography Group)
 257
 Colacchio, Dominic A. 86, 97, 98, 99,
 100, 102, 103, 105
 Cole, Walter (Lester Rossin Associates) 256
 Collins, Harry M. 107
 Color Corporation of America 15, 97, 99,
 103, 107, 111, 118, 162, 177, 180,
 190, 193, 194, 195, 196, 197, 198,
 199, 200, 201, 202, 203, 204, 205,
 213, 214, 215, 216, 217, 218, 220,
 221, 222, 242
 Colortone Press 238
 Col-Vex, Inc. 212
 Cooper, Tony Inc. 1, 6, 8, 13, 25, 249
 Corcos, Lucille (Lester Rossin Associates)
 256
 Coronet Studios (John Sampson) 257
 Corry 259
 Corsini, Harold 159, 172
 Corwin Personnel (Agency) 255

The Craftint Mfg. Company 91, 121, 122,
 124, 130, 131, 132, 138, 139,
 140, 142, 144, 145, 146, 148,
 149, 152, 156
 Crandall, Robert Associates, Inc. 95, 97,
 99, 103, 107, 165, 189, 190, 193,
 196, 197, 198, 201, 203, 207, 214,
 216, 217, 218
 Creative Photography Group 257, 259
 Div. Lester Rossin Assoc., Inc.
 Croner, Ted (Robert Gordon) 257
 Cross County Art Center 150
 Cross Siclaire & Sons, Inc. 240
 Culfogienis, Angelina 24
 Culver Service 43
 Cunningham, Margrete Schilt-e-Tiggis 7
 Curran, Robert Studio 258

D

Darrow, Whitney (Kennedy Associates) 256
 Dauber, Liz (Lester Rossin Associates) 256
 Davidson, R. J. (Lehman/Brandt Assoc.) 256
 Davidson, R. J. 36, 51, 58, 60, 65,
 118, 119
 Davis, Delaney, Inc. 243
 Davis, Don E. 26, 46
 Davis-Ganes 95, 97, 99, 107
 Day, Chan (Kennedy Associates) 256
 Dean, David Color Laboratories 194, 197,
 200, 205, 213
 Decker, Harry (John Sampson) 257
 Decker, Harry C. 192, 198, 218
 Decker, Richard (Kennedy Associates) 256
 Dedini, Eldon (Kennedy Associates) 256
 DeGroot, Lee 12, 110, 118
 Dember, Sol (Paterson & Simonson) 256
 Dember, Sol 46, 50
 Design Directions 30, 45
 Designers Three 258
 Devlin, Harry (Kennedy Associates) 256
 Diamond Art Studio 1, 3, 4, 6, 8, 9, 10,
 12, 13, 14, 15, 17, 18, 19, 23, 24, 25,
 26, 27, 28, 30, 31, 32, 35, 36, 41, 42,
 45, 47, 51, 60, 66, 67, 69, 71, 72, 258
 The Displaycrafters 233
 W. A. Displays, Inc. 258
 Doremus, Hal 8, 12, 60, 70
 Doyle, Jack (Lehman/Brandt Associates)
 256
 Dravneek, Henry Associates 259
 Dreyer, Charles F. * Art Service 1, 3, 6, 11,
 19, 20, 27, 28, 30, 37, 41, 42,
 45, 46, 65, 67, 74, 85, 89

E

The Eagle Pencil Company 147
 Eagle Photo Engraving Co. Inc. 241
 Eby, Joan (Lehman/Brandt Associates) 256
 Edstan Studio 258
 Elfenbein, Irving E. 256
 Elli-Art Retouch, Elliot Frankes
 3, 94, 96, 98, 99, 100, 102, 105
 Elliott, John 67
 Emmett, Rowland (Kennedy Associates) 256
 Emni (Lester Rossin Associates) 256
 Encore Litho, Inc. 238
 Epply, Roger 21, 48, 74, 80

F

A. W. Faber-Castell Pencil Co., Inc.
 102, 104, 134, 135, 136,
 137, 143, 147, 153
 Faber Pencil Company, Eberhard 137, 138,
 147

Farris, Joseph (Kennedy Associates) 256
 Feldkamp-Malloy, Inc. 258, 259
 Felton Design Studio 1, 258
 Fenga & Donderi, Inc. 258
 Ferris, Keith (Chenault Associates, Inc.) 256
 Film Lettering 92
 Fisk, Harry T. 68
 Flower Steel Electrotape Co., Inc. 234
 Forest Paper Co. 240
 Foster, Bernard L.L.B. 171
 The Fotoflex Co. 92, 189
 Fotolines Incorporated 92
 Franklin Typographers 251, 252
 Frederick Photogelatine Press, Inc. 242
 Freelancers 258
 Freeman, Jo 256
 Freiman, Morton Bruce 12, 42, 60, 70, 82, 119
 Friduss, Gene (Robert Gordon) 257
 Friedman, A.L., Inc. 150
 Friedman, Estelle Associates 107
 Friedman, Marvin (Cullen Rapp Studios) 256
 Frost Bros., Inc. 251, 252
 Fujita, S. Neil (Cullen Rapp Studios) 256

G

Gaby (Lester Rossin Associates) 256
 Gallob, Edward (Creative Photography Group) 257
 Gangi Studios, Inc. 258
 Garatti, John T. 1
 Garner, John 62
 George, Peter Art Service, Inc. 101, 102
 George, William (Robert Gordon) 256
 Germaine, Frank (Paterson & Simonson) 256
 Gifford Color Lab. 200, 201
 Glanzman & Parker 258
 Glasser, Howard T. 258
 Glaubach, Stanley 258
 Glynn, Cliff 1, 8, 45, 83
 Goldberg, Herbert (Kennedy Associates) 256
 Goldberg, Rube (Kennedy Associates) 256
 Goldman, Neal Associates, Inc. 19, 20, 30, 37
 Goldmann, Isaac, Co., Inc. 238, 243
 Goldsmith, Simon 35, 36, 42, 90
 Goldstein, Walter (Kennedy Associates) 256
 Galia, George R. 164, 166, 174, 187
 Goodman, Irwin (John Sampson) 257
 Goorevitz, Michael 1, 8, 30
 Gordon, Robert 256, 257
 Gorham, John A. 1
 Gorsline, Douglas (Lester Rossin Associates) 256
 Graphic Workshop, Inc. 259
 Greer, Lester 3, 27, 41, 50, 71, 74
 Gregg, Henry Photography 162, 184, 259
 Griffin, Arthur 162
 Griffin, George and Associates 92, 108, 150, 238, 254
 Guida, Nicholas (John Sampson) 257
 Guida, Nicholas 259
 Gussin-Radin Studios, Inc. 90, 95, 96, 97, 98, 99, 100, 102, 103, 104, 105, 162, 168, 171, 172, 173, 175, 181, 186, 212, 214, 218, 258, 259
 Gutfrucht, Ruth E. 88

H

Haas, Stephen Studio 258
 Haber Typographers 251, 252, 253, 254
 Halpern, Fred 1, 4, 25
 Hammer, John (Chenault Associates, Inc.) 256
 Hanke, Edward (Lester Rossin Associates) 256

Hanson, Genevieve E. 57, 58
 Harper, Charles (Erik Simonsen Art Agcy.) 256
 Hatch, Willard 259
 Hauser, Vic (Paterson & Simonson) 256
 Hausman, Fred (Erik Simonsen Art Agcy.) 256
 Hawes, Charles (Chenault Associates, Inc.) 256
 Hays, Phil (Lester Rossin Associates) 256
 Heilpern Photographers 157, 159, 162, 172, 183
 Hellum, Bob 12
 Hellum, Joy 109
 Herman, J.J. 90
 Hersh-Mastro Studios, Inc. 95, 97, 98, 99, 102, 103, 104, 218
 Herzog, III Studio, Charles 12, 63
 Hill, Homer (Lester Rossin Associates) 256
 Hirsch, "Davo" 11
 Hirsch, Joseph (Erik Simonsen Art Agcy.) 256
 Hix, Sid 12
 Hoertz, Fred (Chenault Associates, Inc.) 256
 Hoff, Syd (Kennedy Associates) 256
 Hogarth, William 1, 12, 70
 Hogenbyl, Jan (Lester Rossin Associates) 256
 Hogenbyl, Jan 65, 81
 Hollander, Allen Company, Inc. 237
 Hollingsworth, Alvin 7, 12, 38
 Holman, Bill (Kennedy Associates) 256
 Horan Engraving Co., Inc. 241
 Horner, Jack Color Labs 198
 Horton, Roy Studios 24, 28, 30, 90
 Hovanec, Robert Advertising Art Ser. 1, 8, 25, 32, 258
 Howard, Dave (Lehman/Brandi Associates) 257
 Hunt, Stan (Kennedy Associates) 256
 Hunter-Gaby Studios, Inc. 258
 Hurst, Earl Oliver (Lester Rossin Associates) 256
 Hyde, Scott 159, 165, 173, 174, 186

I

Ibarguen, Raoul A. 5, 20, 40, 72
 Ingersoll Studios 30
 Intaglio Service Corporation 235, 241
 Interlandi, Phil (Kennedy Associates) 256
 International Color Gravure 235
 Isaacs, K. 20

J

Jackson, Marjorie H. 3, 25, 48
 Jacobi, Eli 11
 Jameison, Al 87
 Jaysee Display Adv., Inc. 246
 The Jefferson Company 258
 Johnson, Crockett (Kennedy Associates) 256
 Johnstone & Cushing 12, 17, 18, 39, 258
 Joyce, John, Inc. 259
 Junger, John R. 8
 Junker, Bruno 4, 27, 50, 71, 73

K

Kadish, Lenore (Lehman/Brandi Associates) 256
 Kane, Allen Agency 255
 Kane, Edward (John Sampson) 257
 Karlin, Eugene (Erik Simonsen Art Agcy.) 256
 Kauffman, G. Francis 12, 35
 Kaufman, Joe (Robert Gordon) 256
 Keller, Reamer (Kennedy Associates) 256
 KGA, Inc. 258

Kennedy Associates 12, 256
 Key, Ted (Kennedy Associates) 256
 Kidd, Stephen R. (Lester Rossin Associates) 256
 Kindred, MacLean & Co. 238
 Klapholz, Jackie 59, 60
 Klapholz, Mel 41, 80
 Kleb Studio 258
 Kleinbardt, Fred Studios 258
 Kline, Ray 172
 Knief, Janet 16, 34
 Koe-Art 4, 71, 258
 Koehn, Karl 64, 65, 78, 81, 102
 Kovarsky, Anatole (Lester Rossin Associates) 256
 Kraus, Robert (Kennedy Associates) 256
 Krupp, Merlin Studios 258
 Krylon, Inc. 138
 Kuhl, Jerome (Lester Rossin Associates) 256
 Kurshan & Lang Color Service, Inc. 111, 118, 180, 184, 190, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 208, 211, 213, 214, 215, 216, 217, 218, 220, 209, 210, 221, 222, 223, 228
 Kurshan, Norman, Inc. 111, 180, 190, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 204, 205, 213, 214, 216, 217, 218, 220, 222, 223

L

Lacey-Luci Products Co. 129
 LaDriere Studios 258
 La Gatta, John (Paterson & Simonson) 256
 Laidman, Hugh 21
 Langdon, David (Kennedy Associates) 256
 Lardas, Chris 1
 Lathrop, June (Robert Gordon) 256
 Layman, Louann C. 246
 Lee, Arthur Company 249
 Lehman/Brandi Associates 256, 257
 Lehman, Edward (Lehman/Brandi Associates) 256
 Leibow, Dorothe Cavanagh 62
 Lengyel, William 100, 102, 105, 106
 Leschin, Samuel 25, 90
 Letterguide Company 246, 238
 Lewis Artists Materials, Inc. 150
 Lewis, Frederic 259
 Lewis, Jerome 19, 20, 30, 33, 37, 40, 44, 233
 Lewis, Lefson 258
 Leydenfrost, Robert (Wally Moos) 256
 Libsohn, Sol (Creative Photography Group) 257
 Lithographic Information Bureau 238
 Loh, George (Lester Rossin Associates) 256
 Lowen, Walter A. 255
 Luchian, Roman 67
 Luke, John 55

M

Mack, S. Miller 19, 20
 Mackey, William E. 1, 4, 6, 8, 12, 13, 21, 23, 25, 30, 32, 38, 45, 60
 MacMinigal, Daniel (Lester Rossin Associates) 256
 Magnum Photos, Inc. 259
 Mandel, Estelle 3, 4, 7, 8, 21, 22, 27, 29, 31, 32, 34, 35, 38, 42, 47, 48, 51, 54, 55, 57, 58, 60, 63, 67, 68, 73, 79, 81, 82, 84, 256
 Mann, Kenneth 1

Marcus, Jerry (Kennedy Associates)	256	Moss, Richard	58, 71	Partch, Virgil (Kennedy Associates)	256
Markman, Charles J.	2, 12	Mullin, Willard (Kennedy Associates)	256	Pascal, Dave (Kennedy Associates)	256
Marks, Ralph Color Labs.	193, 194, 198, 218, 222	Murphy, Al	259	Paterson & Simonson	1, 6, 12, 13, 14, 21, 25, 30, 31, 35, 41, 42, 45, 50, 63, 77, 78, 81, 86, 87, 102, 103, 106, 107, 117, 256, 258
Marquardt & Co. Inc.	240	Museum Books, Inc.	125	Peerless-Hill, Inc.	241
Martin, Charles (CEM) (Kennedy Associates)	256	N			
Martin, David Stone (Lester Rossin Assoc.)	256	National Studios	107, 109, 113, 118, 120, 184, 191, 194, 202, 213, 216, 220, 221	Pengelly, Don	12, 31, 42
Martin, Velora (Lester Rossin Associates)	256	New York Gravure Corporation	242	Perkins, Enid Eder	88
Marty's Artists' Supplies	150	New York Lithographing Corp.	238	Perl, Susan (Lester Rossin Associates)	256
Masta Displays	246	N.Y. State Employment Service	255	Peterson, Arne (Chenault Associates, Inc.)	256
Matsumoto, Tosh (Robert Gordon)	257	Nicholson, Pat	57	Peterson, Arne	3, 35, 53, 78
Maxey, Betty (Cullen Rapp Studios)	256	Niederlitz, Lloyd J.	1, 30	Peterson Color Laboratory, Inc.	195, 196, 197, 198, 200, 206, 214, 218
Maxey, Dale (Cullen Rapp Studios)	256	Niles, Fred A. Productions, Inc.	112	Peterson, Kenneth B.	37
Mayorga, Gabriel	117	Nofziger, Ed (Kennedy Associates)	256	Philadelphia Art Supply Co.	150
McMennamin, H. G.	251	North, Charles W. Studios, Inc.	258	Philo, L. H., Corp	238
Means, Elliott	7, 21, 27, 29, 34, 50, 51, 55, 63, 68, 71	Noppe, Al	102	Photo-Lettering, Inc.	86, 92, 93, 115, 120, 189, 253
Melhado, Allan	6, 13, 48	O			
Mellor, Gordon (Cullen Rapp Studios)	256	Oakland Color Prints, Inc.	198	Pictorial (Formerly Pavelle) Labs., Inc.	191, 194, 197, 198, 201, 202, 208, 213, 215
Meola, John (Lester Rossin Associates)	256	Obold, John H.	40	Pinney-Beecher (Erik Simonsen Art Agcy.)	257
Merckenich, Melanie	35	O'Brian, Bill (Kennedy Associates)	256	Pioneer-Moss, Inc.	241
Mergenthaler Linotype Co.	250	O'Brien, Sue Barbaryan	62	Pitt Studios	258
Metrotone Prints, Inc.	212	O'Brien, John J.	29	Playhouse Pictures	108, 119, 259
Metzger, John J.	6	O'Connell, Virginia	1, 42, 49	Poe, Hugh M., Advertising Art	258
Metzig, William	24, 26, 30, 45	Oehmen, Len (Chenault Associates, Inc.)	256	Popper, Wm. C. & Co.	12, 17, 243, 236, 239
Meyers, Lou (Cullen Rapp Studios)	256	Owen, Frank (Kennedy Associates)	256	Poster-Krome Full Color Printing	243
Mik (Ferd'nand) (Kennedy Associates)	256	P			
Miller, Dan C.	258	Pace Press	243	Powers, Joseph (Lester Rossin Associates)	256
Miller, Jane (Erik Simonsen Art Agcy.)	256	Palazon, Miguel	25	Prather, Maurice	164, 172
Miller, John P. (Cullen Rapp Studios)	256	Palette Shop	150	Prestige Personnel Agency	255
Miltnerberger, Art	99	Panorama Color	194, 198, 199, 218	Price, Garrett (Kennedy Associates)	256
Milton Paper Company	240				
Monsen Typographers	27, 114, 121, 229, 231, 249, 250, 251, 252				
Moos, Wally	256, 257				



EDSTAN

*made all the mezzotints
from photographs
for NBC's fall campaign.
One of many solutions
to art problems
through photographic means.
Telops, slides, flips
b/w and color*

EDSTAN

75 W. 45 CIRCLE 5-6781-2



Price, George (Kennedy Associates)	256
Price, Henry (Artists) Agency	255
Prigent, Roger (Wally Moos)	257
Princeton Art Services	258
PR Pictures, Inc.	259
Prisma-scope Laboratories	128, 133, 154, 155
Process Lithographers Inc.	238
Production Studio	258
Prohaska, Ray (Lester Rossin Associates)	256
Publicity Graphics Associates	258

R

Rainnie, Hedley (Robert Gordon)	256
Rapid Typographers, Inc.	251, 252
Rapp, Cullen Studios	256, 258
Raskin, Ellen (Lester Rossin Associates)	256
Ray, Glenn	1, 67
Rea, Gardner (Kennedy Associates)	256
Reich, Judith	44
Reilly Electrotpe	234
Renshaw, Bud	86, 90
Reportage Photo Agency	178, 187, 257
Reynolds, Larry (Kennedy Associates)	256
Richman, Mel Studios, Inc.	258
Richmond, Carlos (Chenault Associates, Inc.)	256
Richter, Mischa (Kennedy Associates)	256
Riswold, Gilbert (Lester Rossin Associates)	256
Roberts, Bud	30
Roche Photography	169
Rodegast, Roland (Lester Rossin Associates)	256
R.O.H. Hill, Inc.	247

Romett, Alex	88, 90
Rosenfeld, Doris	161, 168, 174, 179
Rosser, Art (Lester Rossin Associates)	256
Rossin, Lester Associates, Inc.	256, 258
See Also Creative Photography Group	
Roth, Adele (Lester Rossin Associates)	256
Rothstein, Arthur (Creative Photography Group)	257
Royal Paper Corporation	240
Royt, Mary	58
Rubin, Marvin	119
Ryan, Tom (Paterson & Simonson)	256

S

Saaty, Wallace	62, 67, 78
Saco, Ken	1, 30
Sadowsky, Horace & Assoc.	258
Salpeter, Robert	60
Samerjan, George	1, 6, 21, 30, 67
Sampson, John	257
Sandford, Lloyd	51
Sarff, Walter	259
Sawyer, Ken (Paterson & Simonson)	256
Sayles, William (Chenault Associates, Inc.)	256
Schoefer, Rudolf, Inc.	258
Schiavonne, Carmine (Creative Photography Group)	257
Scholz, Arthur (Lehman/Brandt Associates)	256
Schultz (Peanuts) (Kennedy Associates)	256
Schwinn, Barbara (Lester Rossin Associates)	256
Scott, Hayden	7, 23, 25, 31, 63
Sedano, Sam P.	19, 20
The Semrau Studios Artists	258

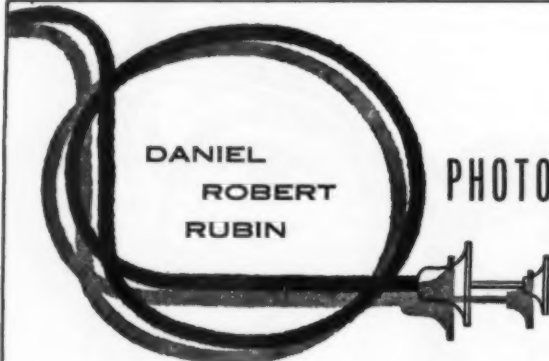
Sevell, Sid (Cullen Rapp Studios)	256
Shapiro Studios	258
Shaw, Rik Associates, Ltd.	111, 113, 118, 119, 162, 177, 180, 184, 185, 191, 194, 196, 197, 198, 199, 200, 202, 204, 205, 208, 213, 216, 220, 221, 222, 223
Sherry, Paul Studios	258
Shirvanian, V. (Kennedy Associates)	256
Siegfried/Darsey Studio	259
Silvas, Leslie (Cullen Rapp Studios)	256
Simonsen, Erik Art Agency	256, 257
Singleton, James L.	3
Skilset Typographers	251, 252
Skilton, Thomas M.	157
Sklar, Cyrus Co., The	258
Slaves Mechanical Binding Co., Inc.	232
Smith, Loren Photographer	162, 167, 168, 171, 181, 194, 197, 198, 205
Smith, Robert M. (Lester Rossin Assoc.)	256
Smolen, Donald (Lester Rossin Associates)	256
Snodgrass, William H.	8, 25, 30
Snow, Edmund T. Studio	103
Snyder, Corydon G.	34
Snyder, Seymour (Lester Rossin Associates)	256
Snyder, Seymour	5, 19, 21, 66, 72, 73
Soglow, Otto (Kennedy Associates)	256
Spanfeller, John (Lester Rossin Associates)	256
Standard Tag Co.	248
Steckler, Leonard (Lehman/Brandt Assoc.)	257
Steckler, Leonard (Lehman/Brandt Assoc.)	256
Steig, William (Kennedy Associates)	256
Stein, Ralph (Kennedy Associates)	256
Stein, Richard E.	98, 102
Steinweiss, Alex	1
Stephens-Biondi-DeCicco	258
Stern, Lionel	1, 8, 21, 23, 25, 35
Strathmore Paper Co.	127, 131, 132, 141, 145
Studio Roman	1, 4, 6, 7, 8, 12, 23, 38, 51, 56, 60, 70, 84, 249, 258
Studio Seven	259
Sussman, Art (Chenault Associates, Inc.)	256
Sutton Associates, Inc.	258
Syverson, Henry (Kennedy Associates)	256
Swan Pencil Co., Inc.	147

T

Taylor, Richard (Kennedy Associates)	256
Techni-Craft Printing Corp.	238
Tech Photo Labs	203
Terwilliger, D. L. Company	238
Thayer & Chandler	3
Thompson, Ben (Kennedy Associates)	256
Thompson, Le Ora Associates	108, 112
Thompson, Ray	12
Tierney, Tom (Lehman/Brandt Associates)	256
Tietgens, Rolf (Creative Photography Group)	257
Tobey, Barney (Kennedy Associates)	256
Tobin, Don (Kennedy Associates)	256
Treidler, Adolph (Lester Rossin Assoc.)	256
Turner, Thomas	50

U

Ullman Gravure, Inc.	242, 245
Underwood & Underwood	178, 187



**DANIEL
ROBERT
RUBIN**

PHOTOGRAPHY

CLIENTS:

1. Bell Telephone
2. American Oil Co.
3. Renault of France
4. Columbia-Decca-Coral Records
5. Goodyear Tire & Rubber Co.
6. Binney & Smith, Crayola Makers
7. Merrill Lynch, Pierce, Fenner & Beane

- automotive
- illustrative
- industrial
- fashion
- technical
- still life

316 EAST 59th STREET • NEW YORK 22, N.Y. • PLAZA 3-3567

retouching

"C"

prints

bother you?

not us!

ARCHER AMES ASSOCIATES

are successfully retouching
type "C" prints for reproduction
by photo chemical means,
as well as dye transfers
and black and white

MU 8-3240

16 E. 52nd St.

New York 22



MODELS

from

all over the World... just a
call away... Call today.

- **LATINS**
- **NEGROES**
- **ORIENTALS**

MALE • FEMALE

The only agency of its kind
in the world.

Grace Del Marco
MODEL AGENCY
271 West 125th Street
New York 27, New York
University 5-7900

V

Van Vort Studio 95, 96, 97, 99, 102, 103
Vegh, Steven, Jr. 50, 63, 71, 74
Vito, Robert 110
Voelker, John 12
Vogue-Wright Studios 258, 259
Volk, Vic (Kennedy Associates) 256
Von Zitzewitz, Hoot (Lester Rossin Assoc.) 256

Vroman, Tom (Erik Simonsen Art Agcy.) 256

W

Ward, Jack Color Service, Inc. 190, 194,
196, 197, 198, 201, 213, 216, 218
Warsaw & Company, Inc. 28, 95, 96, 97, 102,
103, 259
Warshaw Collection of Business Americana
1, 19, 20, 35, 43, 45, 68, 116, 230, 238
Way's Standard Viewers 97, 99, 107, 162,
193, 197, 201, 203, 216
Weber, Robert (Kennedy Associates) 256
Weco Studios 203, 259
Weiland, Berni 6, 13, 25, 36
Werbin, Irving Associates 258
West, Dick (Lehman-Brandt Associates) 256
Westcott & Thomson, Inc. 234, 238
Wheatley, Arabelle (Lester Rossin Assoc.) 256

Whitaker-Guernsey Studio 258
White, David (Kennedy Associates) 256
Wilcox, Elizabeth 164, 170
Wildner, George E. 97, 107
Willard, Howard (Lester Rossin Associates) 256
Willens, George & Company 251
Williams, Arthur (Erik Simonsen Art Agcy.) 256
Williamson Associates, Inc. 258
Wilson, Edward A. (Lester Rossin Assoc.) 256
Winchell, Fred - Photography 259
Winzenried, Henry (Lester Rossin Assoc.) 256
Wiseman, Al (Kennedy Associates) 256
Wiseman, Bernie (Kennedy Associates) 256
Witt, Bill Photography 172
Wohlberg, Helen 256
Wold Air Brush Co. 123
Wolff, George (Kennedy Associates) 256
Woolhiser, Harvey (Lester Rossin Associates) 256
Yakovenko, Margaret 30, 60

Z

Zamboni, Hal & Associates 258
Zane, Ann (Creative Photography Group) 257
Zuckerberg, Stan 82

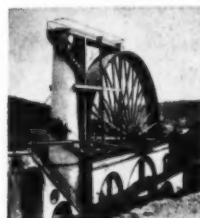
Change of Address. Please send an address
stencil impression from a recent issue.
Address changes can be made only if we
have your old, as well as your new address.
Art Direction, Circulation office, 43 E. 49th
St., NYC 17.

it takes all kinds...

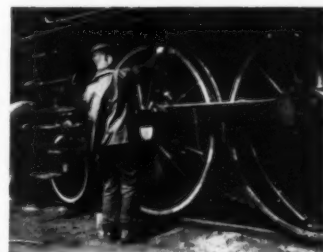
of Pictures



to make vivid,
eye-catching ads...



CULVER has them



More than 4,000,000 prints
on all subjects
available for your use.



Call, Come, Write or Wire

CULVER SERVICE

660 First Avenue
New York 16, N. Y.

Murray Hill 4-5054

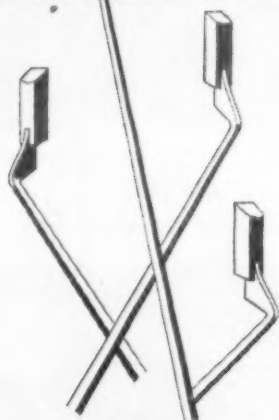
LETTERS

JUST

LOOK

BETTER ...

when typed on Old Deerfield Bond, the better business paper. A 50 per cent cotton content bond, Old Deerfield has a long-standing reputation for top quality and value. Make that "first impression" a good one -- insist on better-looking letters on OLD DEERFIELD BOND.



OLD DEERFIELD BOND

Better papers are made with cotton fiber.
MILLERS FALLS PAPER CO. • MILLERS FALLS, MASS.

trade talk

ART DIRECTORS BALTIMORE: E. DeWitt Battams, of

Lord Baltimore Press, spoke on Effective Purchasing of Art, as guest panelist at a recent Graphic Arts Association meeting . . . **Robert Krauss**, formerly of 4A Studios, left here for Philadelphia . . . **Robert Lapham** a speaker at the National Society of Technical Editors & Writers in New York . . . GREENVILLE, S.C.: **Harry Zepp**, head AD at Henderson Advertising, came from Baltimore and VanSant, Dugdale & Co. He's a past president of Baltimore club, and was recently made an honorary member . . . MIAMI: **Rolf Jensen**, who comes to Southern Advertising here from New York, had been AD at Warwick & Legler . . . NEWARK: **Irv Warhaftig**, of Paul Klemmer & Co., agency for Bristol Laboratories, developed new process of embossing and printing anatomical drawings on each side of single sheet, has patents pending on process called Duanat . . . NEW YORK: **Saul Weiner** is AD for the new **HiFi & Music Review**, Ziff-Davis' newest publication, for addicts—not strictly a trade mag, it aims for an Esquire-of-the-music-field look. To be published Jan. 28, will have 4-color, 120-lb. enameled covers, 2-color body on 55-lb. coated stock. Format will feature lots of photography, and spot illustrations of technical phrases in the general articles. AD Weiner is also art consultant to the Ziff-Davis Electronics Group . . . Two former associate ADs at Wesley Associates moved up—in different directions. **Miss Goldie Heller** became creative AD, and **Clifford A. Rathkopf** was named account exec and chairman of the new business committee . . . **Richard Diehl** now a vp at Erwin Wasey, Ruthrauff & Ryan . . . **Al Woebcke** left McCann-Erickson for Hilton & Riggio . . . Former Colliers' AD **William O. Chessman** now ADing Elks Magazine . . . **Carl Steinbrenner** left AD job at Boyle-Midway for creative director post with Esmond Associates . . . **William Stewart**, from Gore Smith Greenland to Jerry Lichtman Co., Inc.

ART & DESIGN BALTIMORE: Robert Wirth, former cur-

ator of education at the Baltimore Museum of Art, now has his own studio at 5734 Pimlico Rd, FOrrest 7-3128. He's also teaching at Philadelphia Museum School of Art . . . A Bill of Complaint has been filed against the 4 percent tax on ad space and time Baltimore media and printers must add to their charges. The tax must be collected by them, held in escrow or turned over to the city to be held in escrow, until court disposition of the case. **Wilbur VanSant**, president of VanSant, Dugdale & Co. and a past president of Baltimore's Association of Commerce,

GRACE LETTER CO. DEPT. D 77 FIFTH AVE. N. Y. N. Y. 4-0860

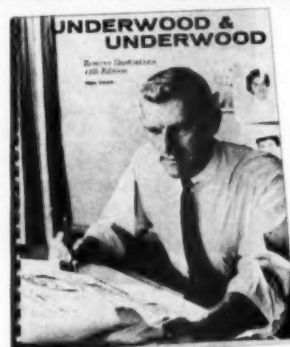
gralord

EIGHTEEN STYLES

DIMENSIONAL LETTERS

Send for free samples and catalog

NEW PHOTOS IDEAS CATALOG



UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS, INC.

319 East 44 Street New York 17, N. Y. 646 North Michigan Ave. Chicago 11, Illinois

Gentlemen:

Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Eleventh Edition," showing a representative sampling from among thousands of new stock photographs now available. I enclose \$2.50 to cover cost. (In N.Y.C. add 3% Sales Tax)

Name

Address

City State

chairs the steering committee opposing the tax . . . **Paul Barchowsky** opened his **Graphic Design Studio** in Aberdeen—phone 38J . . . **Kramer-Bodine Studio** has added **Bruno Niemann**, packaging design and lettering specialist, and **Jill Brown**, Syracuse University grad . . . **CAMBRIDGE, MASS.:** **George A. Adams**, lecturer in the design dept. at London School of Printing and Graphic Arts, a consulting designer and operator of his own London studio, now with the **Office of Publications at MIT** for three months . . . **DETROIT:** **Schneider Studios** now operating at two addresses. Main studio and business HQ at Argonaut Bldg., 485 N. Milwaukee Ave., with **Gil Hanna**, **Ed Paulsen**, **Berry Weekes** and **Harry Cockins** (and **Don Schneider** and **Don Wallace** handling client contact for the group.) The technical illustration div., in association with **Gargano Photography**, at 12818-20 Fenkell Ave., with **El Baldwin**, **Tony Gargano** and their staffs . . . **JERSEY CITY:** **Joseph Dixon Crucible Co.** has observed its 130th anniversary. It is HQ for six branch plants, one of them the **American Crayon Co.** of Sandusky, Ohio, pioneer manufacturer of crayons, chalks and artists supplies . . . By the way, **Lead Pencil Manufacturers Assn.** is sponsoring **Pencil Week**, beginning Feb. 24, with theme, "Pencils do more jobs better." Extensive promotional program, in all media is planned . . . **KANSAS CITY:** First exhibit of the 30 paintings by **Sir Winston Churchill**, to tour the country this year, opens at the **Nelson Gallery** next month, announced gallery director **Laurence Sickman**. **Joyce C. Hall**, president of Hallmark Cards, arranged for the tour, is making collection available to museums through traveling exhibition service of **Smithsonian Institution**, Washington . . . **LOS ANGELES:** **Fred Kopp Advertising Art** added **Juan Colevatti**, internationally known illustrator and designer and **AD. Paul Wenzel**, figures and animal illustrator, formerly of Stevens-Gross, Chicago, has also joined **Fred Kopp** . . . Pull-snap folders, using same characters of **Animation, Inc.'s** award winning commercials, were designed by **Cal Freedman** of **Cal-Art & Associates**. The teaser campaign to ADs, planned to be followed by informative brochure, used a die-cut one-piece presentation, utilizing spring of paper stock for action . . . **Hy Farber** was elected president of the **Association of Graphic Designers**, replacing **Murray Naidich** who now is vp. AGD plans this year: three annual design exhibits, the raising of professional status and standards for graphic designers, the establishment of minimum price schedules. Contact AGD, 1623 LaCienega Blvd., Los Angeles 35 . . . **Don Kapp and Associates**, free lance design organization, used shades of brown in brochure for **Donald R. Warren Co.**—because theme had to portray work of client — subsoil investigation. Foundation blocks provided design motif throughout booklet, cover used background photo of

JACK WARD COLOR SERVICE

DUPLICATE TRANSPARENCIES

SAVE TIME, SAVE MONEY, GET BETTER RESULTS.

Why buy less than the best . . . **JACK WARD COLOR SERVICE** duplicate transparencies, assemblies, and separation negatives give you the utmost in color fidelity, can save up to hundreds of dollars on your engraving costs. Be assured you are getting the best that money can buy. Write or phone Jack Ward Color Service about your very next color problem.

Also Custom Processing of: Ektachrome . . . Anscochrome . . . Slides . . . Dye Transfer Prints . . . Art Copies . . . Printons . . . Type "C" Prints . . . Kodacolor . . . Ektacolor.

JACK WARD COLOR SERVICE, Inc.
202 East 44th Street, New York 17, New York
Murray Hill 7-1396



A. I. FRIEDMAN INC.



QUALITY
ART MATERIALS
25 WEST 45th STREET
NEW YORK 36 N.Y.
CIRCLE 5-6800

FRAMING: Classical
and modern.
Unusual prints and
reproductions . . .

come browse our
collection. Art
materials catalog
sent on request.



ACORN Color Lab.
168 W. 46 St.
CI 7-2260

For the highest reproduction
quality from Ektacolor or
Kodacolor negatives, use
our dye transfer prints.



CELLO-TAK
Transparent Color Acetate Sheets

with MATTE FINISH
and ADHESIVE BACK

CELLO-TAK COLOR FILMS ARE IDEAL FOR ALL TYPES OF PRESENTATIONS, LAYOUTS, COMPREHENSIVE, PACKAGE DESIGNS, TEXTILE DESIGNS, VISUAL AIDS, CHARTS, GRAPHS, SLIDES, etc.

52 different transparent colors; all matched to standard printing inks . . . including GOLD, SILVER and 6 BRILLIANT DAYLIGHT FLUORESCENT COLORS.

Order from your dealer or write for
COLOR GUIDE \$2.00
SWATCH BOOK \$2.00

CELLO-TAK LETTERING CORP.
Dept. A-131 West 45th St., New York 36, N.Y.

VELOXES

line, halftone,
highlight, combination,
55, 60, 85, 100,
110, 120 line screens

COPY PRINTS

PHOTOSTATS

STILL-LIFE PHOTOGRAPHY

FILM POSITIVES

COLOR FILTERING

BLOW-UPS

FILM TYPE LETTERING

B&W FROM EKTACHROMES

mask-o-neg

142 Greene Street, New York City
Canal 6-8440

PRESTO!

You don't need sleight-of-hand to make an accurate, clean paste-up in record time. Presto one-coat rubber cement overcomes all the problems and frustrations of paste-up in one swoop. Here's how: with Presto, only one surface has to be cemented, saving time and money. Paste-ups can be picked up, moved around, and put down again without having to re-paste. Once down, it stays down permanently, unless you purposely want to lift it. And it's a real boon when you're playing around with small pieces — moving a letter or number without the mess and irritation of having to coat it each time.

Ask us for a free sample of Presto—we'll be happy to send it to you.

THE PALETTE ART CO.

436 Madison Ave. at 49th St. Plaza 3-7338

Featuring a Complete Line of Graphic Art Materials including Arttype, Zip-a-Tone, Bourges, and Color-Aid.

Palette's Tip-of-the-Month: Presto One-Coat Rubber Cement, \$3.80 gal.

FAMOUS FOR ORIGINAL PAINTINGS, REPRODUCTIONS, AND CUSTOM FRAMING

• advertising photography

THINK OF

EASTERN

FOR STILL LIFE
PHOTOGRAPHY

120 WEST 50th STREET NEW YORK 19, N. Y. Plaza 7-5090



Bruno Junker

AVIATION ART MISSILES • MAPS • SPACE

505 Fifth Avenue, New York 17 • Phone 1301 • 24 HOURS

REQUEST MY PORTFOLIO BY MAILING OR REPRODUCTIONS OF MY WORK

soil . . . MONTREAL: Unusual, ingenious and humanitarian is new project by Joel Barg, who has a studio at 1517 McGregor St. He invented a writing, painting or scribing instrument for use by almost totally incapacitated persons—they can now write or draw even if they only have the use of their neck or back muscles. He patented device, conceived by him while working on voluntary basis with polio-stricken youngsters. All royalties go toward research on other aids for handicapped. NEW YORK: That's not Bill Blake at Kennett Studio, it's Bill Baker—our mistake in November issue note on Kennett Studio confused a lot of Baker's friends. Sorry . . . Kennett Studio partnership was recently formed by Cy Kennett and Baker at the new and larger studio, 18 E. 49 St., PL 3-2757. Features color retouching, ad art and new C Plus color print . . . Peter Mehlich Organization now at 21 E. 63, TE 8-4010 . . . Hi Klebanow was a fourth-time winner in the Westchester Arts and Crafts Guild annual exhibit . . . Also had a show at the gallery in The Barn, 140 High St., Hastings-on-Hudson . . . Stanley Grumbacher, president of M. Grumbacher, was honored by Artists Materials and Brush and Bristle divisions of Federation of Jewish Philanthropies of New York. Federation drive is chaired by Isador A. Rubin of Rubico Brush Mfg., Inc., and co-chairman Alfred I. Ilton of Delta Brush. Dinner chairman was Sidney Bedell of Pitegoff Brothers. Samuel Flax, chairman emeritus of the division, participated in the program . . . New York City Community College offering, for the first time in a long while, a packaging course to be given at 12 Franklin Ave., corner Franklin & Flushing, in Brooklyn. To be offered Thursdays, 6:30-9:15. Gil Walker is again teaching two illustration technique courses, Mon. & Tues., 6:30-9:15. Each course, \$24. Spring registration Jan. 27-29, at 300 Pearl St., classes begin Feb. 3 . . . Pahmer & Littmann, Inc. now at larger quarters, 20 W. 43 St., LA 4-3858 . . . Carl Spiegel Studios now at 107 W. 43 St., in association with—not partnership—Hal-Ben Associates and Paul Laddin & Co. They all share 1000 ft., have a complete bull-pen plus own set-ups . . . Men's fashion illustrator Mal Murley now repped by Alexander E. Chalte Studios, Inc. . . . Gregori-Gelb Associates claim Mitchell Hooks, whom they rep, was first illustrator to do two different, inside full color spreads in same recent issue of McCall's . . . Paul Carlyle and Saul J. Gaber have formed new art, merchandising and sales promotion service at 40 W. 57 St. They were with Bruce S. Leech. Carlyle as AD and Gaber as production man . . . International Color Gravure and its affiliate Supertone, Inc. have been reorganized so that both companies are now operated by William A. Milanese, president; James V. Indiveri, vice president; and Michael H. Leuschner, treasurer-secretary . . . Recent Artist Guild meeting on subject

AVIATION

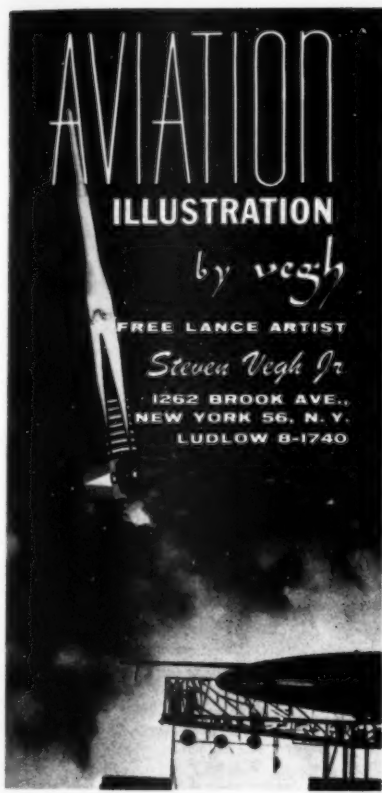
ILLUSTRATION

by vegh

FREE LANCE ARTIST

Steven Vegh Jr.

1262 BROOK AVE.,
NEW YORK 56, N. Y.
LUDLOW 8-1740



Paste Paper

always with

Best-Test



BEST-TEST never wrinkles — cuts — shrinks. Excess rubs off clean.

FOR THE GRAPHIC ARTS A MUSE.
A size for every purpose. Sold by Stationery, Art and Supply and Photographic Dealers everywhere.

UNION RUBBER & ASBESTOS CO. TRENTON, N. J.

BEST-TEST

MAKES PASTING A PLEASURE

LET GEORGE DO IT!

THROUGH THE YEARS we've saved busy ADs hundreds of hours of costly interviewing time. How? Simply by referring only qualified STAFF AND FREE LANCE ARTISTS—from trainees to top-flight designers. The next time you require an addition to your staff, call **GEORGE SHERMAN** at the **CAVALIER PERSONNEL AGENCY**—the agency that has successfully placed hundreds of artists.

BRyant 9-4646

What the Artist Should Know, from viewpoint of employment agency, heard from **Frank Ryan**, of **Artists & Copywriters**; **Jim Boyle**, representing **Allan Kane Agency**; **Barney Hunter** of **Betty Corwin Agency**; **Caroline Fleisher** of **Walter Lowen** . . . **Lore Noto's** added illustrators **Sandy Kossin** and **Roy Superior** to repped group . . . Agent **Eugenia Louis**, now at 237 E. 53 St., PL 5-0288—she's got **Phil Kirkland**, **Robert Andrew Parker**, **Saul Leiter**, **Al Shean**, **Barbara Hatch**, **Nora Jaffe** . . . **Saul Nesbitt**, director of package and product designers **Nesbitt Associates**, charges most labeling of canned and glassed vegetables and fruits ignores sales motivation . . . **Stewart Klonis**, executive director of the **Art Students League**, chaired jury for **Art: USA:58** exhibit at Madison Square Garden Jan. 17-26. Other jurors: abstract artist **George L. K. Morris**, figurative painter **Ogden M. Pleissner**, artist-publisher **Jonathan Marshall**, abstract-expressionist **Adolph Gottlieb** and sculptor **William Zorach** . . . **Art Students League** instructor **Will Barnett's** painting, *Creation*, was selected by the **Minneapolis Institute of Art** for its exhibit, *American Paintings, 1945-57* . . . **Albert Millet Public Relations**, at 212 Fifth Ave., MU 5-3425, opened "animal bank" of stuffed toy animals for client **Richard G. Krueger**. The toys can be used as props—they even offer photos. Illustrated catalog available . . . **Society of Illustrators' Art Career Clinic** opens Feb. 1 at the **SI auditorium**, 128 E. 63 St. with lecture explaining clinic's purpose, and discussion of careers. The 10-lecture series on alternate Saturday mornings, 10:30 a.m. to 12:30 p.m. will cover illustration, cartooning, design and poster, art direction, general studio practice, fashion illustration, art for tv, packaging and product design, employment practices. **Herbert Greenwald**, vp and executive AD of **Amos Parrish & Co.** is co-chairman of the Society's education committee, which is directing the project. **Ervine Metal**, former president of the **SI**, is working hard to make the clinic a high spot of the educational program . . . **Jim Perlowin's** handling the art and production personnel desk at **Central Registry**, 37 W. 43, MU 7-8550. He came from **Corwin Personnel** . . . **OAK PARK, ILL.**: **Norm Ulrich Advertising Art Studios** now at 6930 Roosevelt Rd., Village 8-6050, Columbus 1-3673 . . . **PARIS: International Council at the Museum of Modern Art** in New York will plan and decorate the main conference room in the **UNESCO HQ** building. Building will be formally dedicated in September. **Philip C. Johnson**, New York architect, has been commissioned to carry out the project . . . **PHILADELPHIA: Philadelphia Museum School of Art** holding senior-alumni conferences Feb. 11 on fashion illustration and illustration; Feb. 18 on dimensional, interior and industrial design; Feb. 25 on advertising design, photography and art teacher education . . . The museum



"THE BOARD OF DIRECTORS"

ART DIRECTORS AGREE that **Crescent Quality Cardboard** gives illustration board the biggest dividend. That it is suitable for every technique you have it speeds work, eliminates errors, gives Crescent your vote today!

Crescent Quality Cardboard

CHICAGO CARDBOARD COMPANY

Crescent Quality Cardboard

bookshelf

The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOKS

166. **American Society of Magazine Photographers Annual.** Edited by Jerry Mason. Thirty-six leading photographers selected their own favorite picture stories, wrote their own comment. Albert A. Squillace, AD. Cover design by Eve Arnold. \$4.95.
167. **Ben Shahn, His Graphic Art.** James Thrall Soby. "Philosophical implications of his art" discussed, also techniques, content, plus artist's professional history. More than 100 reproductions, eight pages in full color. Chronology, bibliography. \$10.
168. **German Art of the 20th Century.** Edited by Andrew Carnduff Ritchie. First comprehensive survey of German art to be published in English. Three subjects, painting, sculpture and prints are handled separately by authorities in the fields. Of 178 illustrations, 48 are in color. Book was hand set and printed in Germany. \$9.50.
169. **300 Years of American Painting.** Alexander Eliot. A tremendous project by Time, Inc. which for the first time correlates American painters and their art with the historical development of the country. Time's art editor describes the artists, their work, personal histories. AD Michael J. Phillips. 250 full color plates. \$13.50.

ANNUALS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.
162. **Graphic Annual 1957/58.** Walter Herdeg & Charles Rosner. 813 crisply printed illustrations of the years best in art and design in every media from every country. A visual idea file, informative, stimulating. \$14.00.
163. **The Penrose Annual, Vol. 51, 1957.** Edited by R. B. Fishenden. A rare combination of information and beauty. Reviews the year's technical developments in the graphic arts. \$9.50.
165. **36th Art Directors Annual, 1957.** The 36th show of the New York Art Directors club, in permanent form. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Designed by Nelson Gruppo with the assistance of Edward G. Infuma. Lettering by Harold D. Vursell. \$12.50. (Also available, the 35th Annual. Order number is 146. \$12.50.)

ART

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.
155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors

Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of Lettering Art in Modern Use, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$15.
126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

PHOTOGRAPHY

157. **Photo Journalism.** Arthur Rothstein. For photographers and students. Covers AD, picture editor, news and feature photography, equipment and technique, ethics and the law, etc. Author, technical director of photographic operation of look magazine, includes over 200 outstanding news and feature pix. \$5.95.
158. **Life Photographers, Their Careers and Favorite Pictures.** Stanley Rayfield. Designed by Bernard Quint, 10 1/4 x 14 volume has double spread apiece for each of Life magazine's 40 photographers selected for the volume. Short

biographies, high points of career, photographers' own selections of representative work. Also, a double spread on techniques at Life. \$5.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.
150. **Signatures and Trademarks.** Rand Holub. Page commentaries by Michael Roth on 51 pages of roughs, revisions of roughs, working drawings and some finished pieces. \$2.75.
152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.
159. **How to Predict What People Will Buy.** Louis Cheskin. Analysis of motivational research, what it is, how it works, what it means to advertising. \$5.00.
160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
161. **A Dictionary of Contemporary American Usage.** by Bergen Evans and Cornelia Evans. A reference classic in the making. Up-to-the-minute and American companion of the old standby, Fowler. Factual as a dictionary yet crammed with wit, makes working with words a pleasure. \$5.95.

ART DIRECTION

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$

Please send me, postpaid, the books corresponding to numbers circled below.

79	126	137	138	140	146	150	154	155	156	157	158
159	160	161	162	163	164	165	166	167	168	169	

1/58

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order.

Name

Firm

Address

City

Zone

State

If you want a book not listed, send your order and we will try to get it for you.

A.D.s & ARTISTS

now with

B. B. D. & O.

C. B. S.

J. WALTER THOMPSON

N. W. AYER

CURTIS PUBLISHING

SUDLER & HENNESSEY

NEW YORK TIMES

RAYMOND LOEWY

DOYLE DANE BERNBACH

LENNEN & NEWELL

C. J. LA ROCHE

AMERICAN HERITAGE

were introduced through

JOBS UNLIMITED

ADVERTISING PERSONNEL

16 E. 50 St., Jerry Fields, dir., PL 3-4123

ART STUDIO

Large Graphic Arts service organization desires addition of a small reliable art service located in New York City. Will retain existing management and staff. Must be capable of handling additional business.

Write, in strictest confidence.

BOX NO. 1300

Art Direction 43 E. 49 St. N.Y.C.

Ralph Marks Color Labs.

- Dye Transfer
- Type C
- Colorstats


Photographers—we'd like to show you the simply beautiful results we're getting on Kodak's Type C paper!

344 East 49

EL 5-6740

NON-RUST
FOR
NEATNESS
AND
EFFICIENCY

TRUENESS
AND
STYLE



THE
MARVELOUS
BLUE HEADED
FAIRGATE
METAL T-SQUARE

FAIRGATE RULE CO.
COLD SPRINGS 10, N. Y.

8 1/2" - \$0.75
12" - \$1.00
24" - \$1.50

trade talk

opened a new Far Eastern wing, making the institution's assemblage of oriental architectural elements the most important to be in one museum, announced director **Henri Marceau** . . . **Clark F. Heidtke**, who has been a free lance designer and package designer for Marathon Corp., is now layout designer with **N. W. Ayer & Son** . . . **Edgar Fahs Smith Memorial Collection in History of Chemistry**, at the University of Philadelphia's Hare building, has 3000 portrait prints and pictures. The library of 7000 bound volumes, 11,000 letters, etc. is open as source material, through pictures and photostats . . . **PITTSBURGH**: From Chinese alchemy to the present, almost 900 paintings, etchings and photographs trace **history of science** at **Fisher Scientific Building**. A continuing project is the reproduction of collection pictures in large full-color and b/w prints . . . **SAN FRANCISCO**: **Walter Landor** has been elected a member of Inter-Industry Food Packaging Committee, Chicago . . . **SILVERMINE, CONN.**: Recent speakers at **Silvermine Guild of Artists' Big Picture of Design** series—package designer **Frank Giannino**, interior designer **Harry Yolen**, and **Arno Scheiding** and **Fred Hicks**, who discussed use of plastics and vinyls . . . **UNION, N. J.**: **Charles Westbrook** has been appointed product designer at **Schnur-Appel**, design consultants . . . **WESTPORT**: **William R. Wayman, Jr.**, who has designed many nationally known symbols and packages, has been appointed chief graphic designer at **Van Dyck Associates**, consulting industrial design firm. Wayman will head a new department of graphic and package design.

PHOTOGRAPHY

Lownds scored a beat with its **Laika**-inspired ad for **Wallachs**. The idea, preparation and execution, all by **Lownds**, hit just right in **NY Times** and the **Trib** too to get full benefit of public interest in that doomed Russian dog. Photographic layout by **Shari Herbert** has parachuting dog caught in the arms of excited State Department-y types in shore scene. Copy for page ad by **Peter Geer**, **Wallachs** ad mgr. . . **Edith Marshall** opened studio for fashion photography and illustrations at 316 E. 59 St. She was account exec with **Sterling Advertising** . . . Closing date for entries in **22nd Rochester International Salon of Photography**, world's largest urban photographic exhibit, is Feb. 9. Data and entry forms from **Norton Brownell**, 298 Lettington Drive, Rochester 11, NY . . . **Garry Winogrand** was sent to Florida to take couple thousand locale shots for largest single land promotion—by **Mackie Co.**, for its Port Charlotte on southwest Florida coast. Agency is **Ruthrauff & Ryan**, New York. AD, **Bob Miller**

A CHECK LIST OF PROGRESSIVE COMPOSITION COMPANY SERVICES

Arranged According to One or More
of the Most Widely Used Trade Terms

ACETATES (clear or wax-backed)
Black & White Opaque • Color

COLOR-AID PROOFS

COLOR STATS

COMPOSITION (one of the largest
selections of type faces available)

Fotsetter • Hand • Linotype
Ludlow • Monotype

FILMTYPE LETTERING

LETTERING (Photographic)
Camera Distortion • Filmtype
Typotional

OFFSET NEGATIVES

PHOTOSTATS

Black & White Glossy • Black &
White Matte • Bruning Prints
Color • Hunter Prints

PRESSWORK (short runs)

Black & White • Process Color
R.O.P. Color

PROOFING

Acetates • Color-Aid Proofs
Repro Proofs • Typehesives

PHOTOGRAPHIC PRINTS

Negatives • Positives • Typotional

REPRO PROOFS

Acetates • Black & White Opaque
Color Aid

TRANSHADO

TYPEHESIVES

TYPTONIAL PRINTS

Progressive works 24 hours a day . . . provides overnight service to the entire East Coast . . . and Air Mail Special Delivery service throughout the United States and overseas. Phone your nearest Progressive office for a complete rundown on our facilities, about as extensive as you'll find anywhere . . . or write for Booklet AR-15 today.

PROGRESSIVE COMPOSITION COMPANY

9th & Sansom

Phila. 7, Pa.



PHILADELPHIA
NEW YORK
WILMINGTON
BALTIMORE
WASHINGTON
RICHMOND

WAlnut 2-2711
Murray Hill 2-1723
OLympia 5-6047
SARatoga 7-5302
EXecutive 3-7444
Richmond 7-2771

**FREE
OFFER!**



WRITE TODAY

**Free BOLD Daylight Fluorescent
Screen Process Color Information Kit**

- "Color Card" Brochure: Contains perforated fluorescent swatches... technical data... samples of different methods of using fluorescent colors for maximum P-O-P impact.
- Design Article: Expert advice on art and copy techniques.
- Newsletter: Cost and use trends in fluorescent field. Kit saves time and money on every job!

Consult your silk screen printer... Specify **BOLD**
"For all your bright ideas."

Lawter Chemicals, Inc.
3550 Touhy Ave. • Chicago 45, Ill.
Newark, N.J. • San Leandro, Cal.

NEW! 1957 copy-fitter

68 PAGE EDITION
with most complete index of
lowercase, caps, small caps



only **\$5.95**

1560 type faces 4 to 24 pt.
Fast, accurate, DIRECT VISUAL CONTROL
Streamlined Copy-Fitting makes it easy to fit type like an expert. Thousands of users—endorsed by graphic arts leaders. Plastic bound, with all scales needed for copy-fitting in the precision die-cut Vinylite type-casting gauge. Your best buy for \$5.95! Money-back guarantee. Order now—at art supply stores or direct:
ARTHUR B. LEE, 25 West 45th St., New York 36
Judson 2-3877

**CAMERAS — ART AIDS \$485 & UP
\$ SAVERS**

PRINTING

PHOTO

ART

Lacey-Luci

SILK SCREEN

LACEY-LUCI PRODUCTS CO.
31 Central Avenue
Newark 2, N. J.

WRITE FOR CATALOG AD

ready reference

to have your firm listed call Plaza 9-7722

ART MATERIALS

Lewis Artists Materials Inc.
Sole distributor of Mercury Products
158 W. 44 St., N. Y. 36 JU 6-1090

N. Y. Central Supply Co.
Complete stock • Prompt service • Open Sat.
62 - 3rd Avenue, nr. 11th St., N.Y.C. GR 3-5390

COLOR SERVICE

Acorn Color Laboratory
Dye transfer prints from transp. & ektacolor.
168 W. 46th St., N. Y. C. CI 7-2260

Robert Crandall Associates, Inc.
Duplicates, retouching, assemblies, photocompos-
ing, processing.
58 W. 47 St., N. Y. C. 36 CI 7-7377

COLORSTATS

Ralph Marks Color Labs
Low cost, full color reproductions from color
transparencies and opaque copy.
344 E. 49 St., N. Y. C. 17 EL 5-6740

HISTORICAL PRINTS

The Bettmann Archive
Old time prints and photos, any subject. Events,
Industries, Fashion, Decors. Ask for folder 6A.
215 E. 57th St., N. Y. 22 PL 8-0362

ILLUSTRATION

Steven Vegh, Jr.
Aeronautical & Marine (Figures Included)
1262 Brook Ave., New York 56 LUdlow 8-1740

Underwood & Underwood Illustration Studios, Inc.
Reserve illustrations for advertising... Editorial
& promotional use. Not connected or associated
with any other company using the Underwood &
Underwood name. See our advertisement P. 118
319 East 44th St., N. Y. 17 MU 4-5400
646 North Mich. Ave., Chicago 11, Ill. DE 7-1711

MECHANICALS

Walt Mesmer
Layout & Illustration; humorous spots
6 E. 46 St., N. Y. C. OX 7-8725

PHOTO EMPLOYMENT SERVICE

Prestige Personnel Agency
Experienced and trainees—all phases
Careful screening—no charge to employer
130 W. 42 St., New York 36 BR 9-7725

PHOTO SERVICES—COLOR

Colorsemblies, Inc.
Ektas assembled, retouched, duplicated
112 W. 48 St., N. Y. 36 PL 7-7777

Hamilton Color
35 mm. & Stereo Duplicates
127 N. 2nd St., Hamilton, Ohio

Kurshan & Lang Color Service
24 Hour Custom Ektachrome processing
Duplicating & Dye Transfer Prints
10 E. 46th St., N. Y. 17 MU 7-2595

PHOTO SERVICES—B&W

Modernage Photo Services
Two Laboratories:
319 E. 44 St. 480 Lexington Ave.
Prints for reproduction in grey-scale to meet
exacting requirements of all printing processes

- Developing and printing for magazines and industry
 - Copying of artwork
 - Commercial photography; studio available by hour and day
- Call Ralph Baum LExington 2-4052

RETOUCHING

Ted Bellis
Flexichrome, Carbro, Dye Transfer, Black & White
10 W. 33rd St., N. Y. C. PE 6-6810

Robert Crandall Associates, Inc.
Transparency retouching and assembling by
experts.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Davis & Ganes
Color correction/retouching—Transparencies,
Dye Transfers, Carbrs. Flexichrome coloring.
516 5th Ave., N. Y. 36 MURray Hill 7-6517

Horstmann & Riehle
Black & White, Industrial & Flexichromes
475 Fifth Ave., N. Y. C. MU 5-7213

Tullio Martin Studios
Transparencies
58 W. 57th St., N. Y. 19 CI 5-6419

Frank Van Steen
Color Retouching.
370 Lexington Ave., N. Y. C. LE 2-6515

Donald Van Vort
Flexichrome, Dye Transfer, Carbro and B&W
7 E. 47 St., N. Y. C. EL 5-5314

SALES PRESENTATIONS

Robert Crandall Associates, Inc.
Projection duplicates of excellent quality.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Presentation Department
• Visual Aids • Promotional Material • Silk Screen
4 W. 40th St., N. Y. C. LOngacre 4-4510

Wiener Studio
Charts • Posters • Slides • Hand Lettering
12 East 37 St., N. Y. C. MU 6-0636

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.
Quality reproduction. Posters and displays.
12 E. 12th St., N. Y. 3 OR 5-7280

Masta Displays Inc.
20 years leadership in silk screened
posters and displays
230 W. 17th St., N. Y. C. CH 2-3717

STILL LIFE

Sidney Gold
Renderer of merchandise, jewelry, all mediums
673 Fifth Ave., New York 22 TEmpleton 2-8816

STOCK PHOTOS

Frederic Lewis
Photographs of Everything
36 W. 44th St., NYC 36 MU 2-7114

Reportage Photo Agency
Photos To Fit Every Need. Color And B/W.
15 W. 44th St., New York MURray Hill 7-7110

Underwood & Underwood News Photos, Inc.
All subjects: Historical, Industrial, Scenic,
Agricultural, Geographical, Personalities, etc.
Also Transparencies. Ask for Free Listing.
3 W. 46th St., N. Y. C. 36 JU 6-5110

TELEVISION SERVICES

Edston Studio
Slides, Telops, Flips, in b/w and color
75 W. 45th St., NYC 36 CI 5-6181

National Studios

Hot Press, Slides, Telops, Animatics, Flips, etc.
42 W. 48th St., NY 36, NY JUDSON 2-1926

TYPOGRAPHY

The Composing Room, Inc.
Advertising Typographers
130 W. 46 St., N. Y. JUDSON 2-0100

Frost Bros., Inc.
Advertising Typographers since 1921
228 East 45th St., N. Y. 17 MU 2-1775

Typography Shops, Inc.
All Latest Faces - Hand, Lino.
245 - 7th Ave., N. Y. C. OR 5-7535-6-7

WANT ADS

TOP REPRESENTATION - top talent - top money!
Rapidly growing art studio looking for top illustrators for agency and lithographic houses...
For further information... call... MU 7-2698.

THE CAMERA CLUB of New York has facilities for the use of its members that includes 6 dark rooms, large work room, exhibition gallery and fully equipped studio including studio strobe units. Resident and non-resident memberships are now available. Write to Admissions Committee, Camera Club of New York, 101 West 48th St., N.Y. 19.

MODERN DESIGNER FOR advertisements and direct mail wanted for art department of Mid-western advertising agency known for its progressive style. State salary, send samples which will be returned promptly. Box 1301, Art Direction, 43 East 49th Street, New York 17, N. Y.

ATT.: ART PRODUCTION AGENCIES AND DIRECTORS! If you handle the production of Brochures, Annual Reports, Colorfolders, etc., we have a fine proposal for you. This large, versatile, N.Y.C. plant (D & B rated AAA1) with Rotary 2 color and 5 color letterpress equipment plus offset facilities would like to help you sell a complete package to your client with commissions or profits to you in such transactions. Write in complete confidence to Box 1302, Art Direction, 43 E. 49th St., N. Y. 17.



ART PERSONNEL

ALLAN KANE

PLACEMENT AGENCY

7 W. 46th St. Circle 7-2588

CREATIVE

flexichrome

CARBRO
DYE TRANSFER
B & W RETOUCHING

JERRY **Carallo**

112 WEST 48TH ST.
PL 7-2019

consumer ads

(continued from page 79)

design one would have to look at certain kinds of direct mail or at ads in special rather than mass circulation magazines, such as the New Yorker. The fresh handling of type in ads in the New Yorker, for example, has been going on for years now, but with very little effect on national advertising in the mass market giants such as Life.

With a few exceptions, such as some of the automotive ads, some of the advertisers who have been in Life all these years, are handling their type much the same way in 1957 as in 1937. There is some simplification, but buckeye ads and use of non-contemporary type faces and typographic handling are still widespread. Just what does all this mean?

One thing it doesn't mean is to spotlight the so-called today's approach so everyone can get in line. An ad, a campaign, is a specific answer to a specific merchandising and marketing problem. What's good for the goose is not necessarily good for the gander, or even another goose.

The use of a realistic illustration or a decorative illustration, or a soft focus photograph or of huge type or of any specific technique is not a matter of trends. It is first a matter of suitability to the problem, and then a matter of its relationship to the entire concept of the ad or campaign.

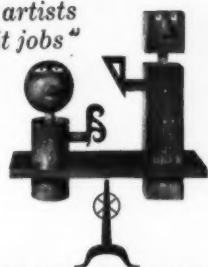
Why then, study what has been done? Why care about trends and what others are doing?

Ideas, answers to problems don't come by pushing buttons. Other people's solutions to related though not identical problems often spark your thinking to a fresher and better solution for your problem. Knowing trends sharpens your awareness as to what is contemporary. And often being contemporary—in your copy, in your visual approach, is an important part of your job.

Today style-changing from year to year and season to season is being bought in hard goods and soft goods. The fashion designers' strategy of obsolescing merchandise by simply making it look like last years' has been taken over by almost every industry. Making cars, TV sets, refrigerators, visually obsolete, enables a manufacturer who has saturated his market with a product that won't wear out fast enough to keep him in business, to sell the same market over and over.

The manufacturer is selling newness. The ad, display, promotions must look new themselves to give maximum impetus to this strategy.

"jobs to fit artists
artists to fit jobs"



is the job of **HENRY PRICE**
Agency/Graphic-Arts Personnel
48 W. 48th, N.Y.C. 36, Circle 5-8228

HIRING ARTISTS?

Call "The Art Unit" OR 7-9100
New York State Employment Service
119 Fifth Ave. New York 3, N. Y.

A specialized placement service
for both employers and applicants in
the field of commercial art.

NO FEE CHARGED TO ANYONE

LOOKING for an artist position
or an artist for
your staff

Contact—
ARTIST GUILD PLACEMENT SERVICE

Artist Guild of Chicago, Inc.
162 E. Ohio St. Phone SUPERIOR 7-3017

Fredrix
For Artists' Needs

FAIR PRICES SINCE 1868

IN NEW YORK

E. H. & A. C. FRIEDRICH'S CO.

- 37 EAST 28th STREET
LEXINGTON 2-0300
- 40 EAST 83rd STREET
MADISON 4-2820
- 140 WEST 57th STREET
Circle 7-6607

IN PHILADELPHIA

HENRY H. TAWS, INC.

- 1527 WALNUT STREET
Rittenhouse 6-8742

PHONE FOR PROMPT SERVICE



DIRECTIONS by Stephen Baker



tired tire advertising

GUARANTEED TO GO THRU ICE, MUD OR SNOW OR WE PAY THE TOW!
FIRESTONE TOWN & COUNTRY TIRES WITH triple-action traction!

1. The tread pattern is designed to provide maximum traction in snow and ice.

2. The sipes in the tread help to break up snow and ice, providing a clear path for the tire.

3. The deep grooves in the tread help to channel water and slush away from the tire, preventing hydroplaning.

STOP ONCE AT FIRESTONE AND GET SET TO GO ALL WINTER

Firestone

The advertisements shown above appeared in a recent issue of a magazine, only a few pages apart.

The logical time to sell winter tires is, of course, when the countryside is due to turn white; that's when the readers of a magazine are apt to lend a receptive ear to tales of steeply cleated tires. There can be no quarrel with the time chosen to unveil these vital products.

What does puzzle us, however, is whether it makes good advertising sense to display to the reader in rapid succession three almost identical advertisements, with the hope that he will remember their individual messages.

Look-alikes in advertising can sometimes be excused on the grounds that they deliver different messages and thus leave readers with distinct impressions. Not even this can be said here. Two of the three ads make the same promise in

the main headline, the third uses a somewhat similar pitch.

It's in the illustration which, after all, is supposed to entice the reader into the ad, that similarity is most marked. All three show a large tire rolling over soft virgin snow. Each tire leaves beautifully defined marks to show the size and angle of the cleats. To make certain that there can be no misunderstanding about the kind of tread that comes with the tires, the retouchers have carefully defined them on the tires themselves.

These ads are based on the assumption that to the men and women who read a magazine, cleats are more interesting than tires, tires are more intriguing than cars, and cars have more appeal than the people driving them. The structure of his tire may be a source of justifiable pride to the manufacturer, but we wonder if the reader finds the subject equally enthralling — especially

QUICK ON THE SETBACK
...QUIET ON THE GO!

Millions of other cars have rubber with a tread pattern like this. But only one has a tread pattern like this. It's the quietest tread pattern ever designed. It's the quietest tread pattern ever designed. It's the quietest tread pattern ever designed.

NEW U.S. ROYAL WINTERIDE
the quiet snow tire

US United States Rubber

Most Daring Guarantee for Winter Driving!
You Go in Snow or We Pay the Tow!

More than 100,000 tires of this size have been sold. They have been sold in every state. They have been sold in every state. They have been sold in every state.

THE GENERAL Winter-Chief
Traction on Snow - Ice or Wet Roads

THE GENERAL TIRE

when shown repeatedly. Does a driver really care about the width of the treads, the angles in which they are arranged? Might he not be more interested in what all this does for him, for his family's safety? If so, wouldn't he like to see a pictorial demonstration of snow tires in action? That is, in *real* action — where you can believe the points these ads bring forth in the copy.

We, for one, would love to be shown the maximum degree of steepness possible to climb with these snow tires. Could we see how fast the car can be stopped on snow? How fast will it start? What happens on hard-packed snow? And we should be much more impressed with bona fide pictures that look as though they happened on the road and not in the retoucher's studio.

Tire advertising is a fertile field for dramatic pictures. Yet most tire advertising shows the same highly magnified view of an automobile tire leaving its mark in the snow rather than a personalized version of what the tire does. These three ads are a fine example of creative lethargy. They look more like pages torn from a Montgomery Ward catalog than from the *Saturday Evening Post*.

One of a series of effective illustrations created by Interstate for an advertiser . . .



MADE FOR
KEL-BAULANG COMPANY
VIA: G. M. BASFORD

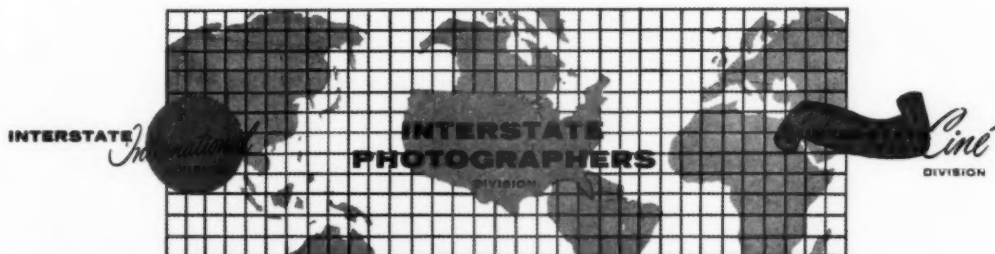
"We can rely on Interstate for photos and facts that editors use"

says **NORMAN ODELL**

Vice-President in charge of Public Relations, G. M. Basford Company, New York

"It would be uneconomical and practically impossible for us to track down and document all the case history stories we prepare for our clients and place with editors without the dependable photo-reporting services of INTERSTATE.

When we assign a job to INTERSTATE, we know we will get good, realistic photographs, and any facts we may need for a newsworthy story—all in plenty of time to meet the editor's deadline. And, equally important, we can be sure that wherever INTERSTATE goes on a job, inconvenience to our clients and their customers, and interruption of normal operation, will be kept at a minimum."



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

GENERAL OFFICE 675 FIFTH AVE., NEW YORK 22, N. Y., MURRAY HILL 8-1880

MIDWEST OFFICE 469 EAST OHIO ST., CHICAGO 11, ILL., MICHIGAN 2-0080

WEST COAST OFFICE 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

ALEXANDER ROBERTS GENERAL MANAGER

PHOTOS OR CASE HISTORY REPORTS . . . ANYWHERE . . . TEN DAYS NORMAL DELIVERY



Back to
FUNDAMENTALS

alexander
e. chaite
studios
inc.

35

West

56

New York

PL7/3131